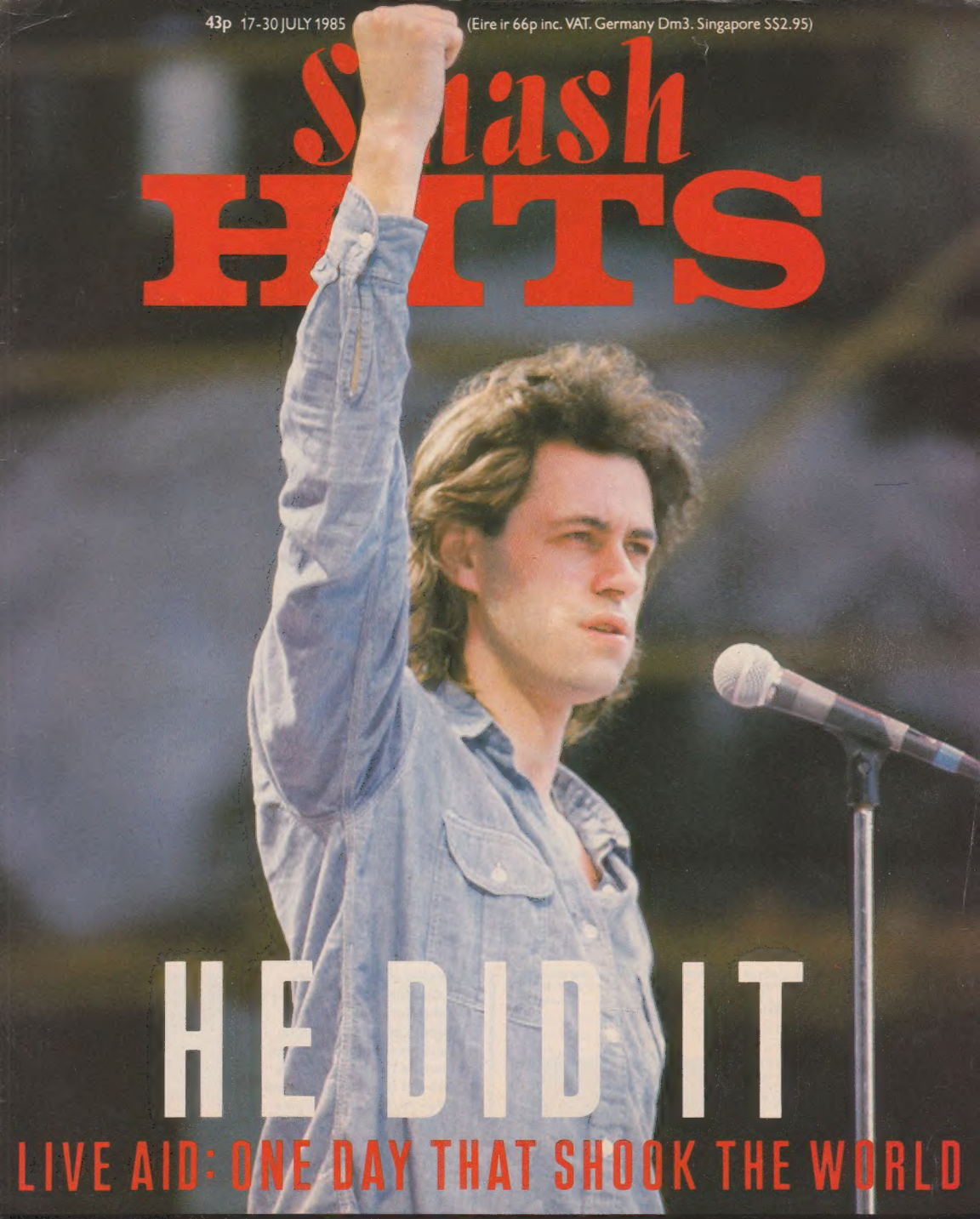
43p 17-30 JULY 1985 (Eire ir 66p inc. VAT. Germany Dm3. Singapore S$2.95)

Smash HITS



HE DID IT

LIVE AID: ONE DAY THAT SHOOK THE WORLD

PLUS ADAM ANT/PHIL OAKEY/SPANDAU BALLET
BRUCE SPRINGSTEEN/BUCKS FIZZ/BELOUIS SOME

VOLUME 7 NUMBER 14

FEATURES & COLOUR

2-7 **LIVE AID:** The full, inside story

8 **LIVE AID MUTTERINGS:** The stuff that was either too weird or too rude to have in the other bit

10 **BAND AID:** How *are* they feeding the world?

11 **SCHOOLS FOR AFRICA:** How *you* can help

26-27 **PHIL OAKEY:** Going on about famous people with no clothes on and how The Human League went a bit weird . . .

Photo: Andrew Catlin

36-37 **SPANDAU BALLET:** Centrespread

44-45 **BUCKS FIZZ:** *That* audition – we sent someone along to take part . . . Crikey! Find out if it was as horrid as it sounded

52-53 **BELOUIS SOME:** People falling in swimming pools in Los Angeles

Photo: Paul Rider

58-59 **THE REDSKINS:** Mouthing off about all and sundry

68 **THE STYLE COUNCIL:** Looking summery on the back page

contents

SONGS

11 **OMD:** Secrets

13 **ANIMAL NIGHTLIFE:** Love Is The Great Pretender

13 **FEARGAL SHARKEY:** Loving You

18 **OPUS:** Live Is Life

18 **DENISE LASALLE:** My Toot Toot

29 **JAKI GRAHAM:** Round And Round

35 **TOYAH:** Soul Passing Through Soul

35 **PHIL COLLINS:** Take Me Home

40 **CONWAY BROTHERS:** Turn It Up

41 **GLENN FREY:** Smuggler's Blues

46 **BILLY OCEAN:** Mystery Lady

24-25 **ADAM ANT:** Vive Le Rock

PLUS

14-17 **BITZ:** The Mighty Opus! AC/DC! Jaki Graham! And some famous people as well!

21 **SINGLES:** The Cure, Madonna, Prince, Go West and more

23 **ALBUMS:** Erm . . . Er . . . Well, It's like this . . .

23 **COMPETITION WINNERS:** Come on down!

31 **GET SMART:** How, when, where and why!

33 **RSVP:** Meet-A-Mate

39 **PERSONAL FILE:** Weird Dave Vanian of The Damned

42 **CROSSWORD:** Ouch!

46 **SUPER-DUPER OFFER:** How to get an incwedible *Smash Hits* Writing Set

48-50 **LETTERS**

56 **CONCERTS:** TFF, Paul Young, The Cure and more

56 **STAR TEASER:** Who on earth *can* do the star teaser?

56-57 **NIGHTSOUT:** Bruce Springsteen and Dead Or Alive

61-63 **THE BIG BIG BIG BIG COMPETITION:** The Great *Smash Hits* Balloon Chase. Your chance to win the most extraordinary pop prizes in the whole history of the universe

66 **MUTTERINGS:** Pop stars getting nasty and biffing people!

LIVE AID

Last December when Bob Geldof and Midge Ure assembled a choir of extremely famous pop stars to record a song in aid of starving Ethiopians, no one quite realised what a big deal it would turn out to be. Band Aid's "Do They Know It's Christmas" quickly became the biggest-selling British single of all time and generated a staggering £8 million towards relief of the famine. But that wasn't the end of it. A torrent of similar projects from other countries followed – including USA For Africa's huge hit "We Are The World" – and food and supplies bought with the profits started to get through to Ethiopia.

Through pop music, world-wide concern for the plight of the Ethiopians had been aroused, and with funds still urgently needed, Bob Geldof began to work on plans for a massive benefit concert on both sides of the Atlantic. With a mega-star cast and a global TV link-up, the project seemed like an impossible dream. But thanks to the tireless organisational efforts of Geldof and all concerned, it came off – the biggest pop concert ever staged and the largest fund-raising event in history.

Condemning the apathy of politicians towards the human crisis of Ethiopia, Geldof remarked: "For six months I've been dialling 999 but the ambulance still hasn't arrived." With Live Aid, pop stars had done more than any government to alleviate the tragedy of the famine.

SAT

TH

SH

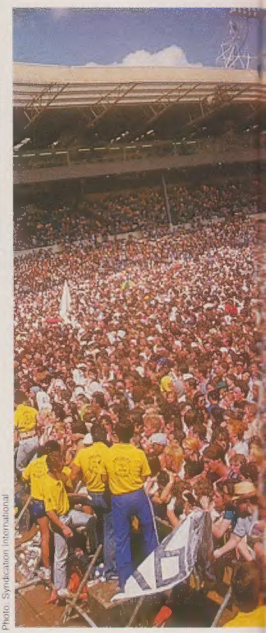


Photo: Syndication International

Muppet, Phil, Brian and **Baggy** from Chelmsford set off at 7.30 in the morning brandishing tickets that Brian had bought them. "I only got them on Thursday night . . . some people had spent a whole night in the queue to get them." Who've they come to see? "Well, Status Quo of course."

'URDAY 13th JULY 1985

E GREATEST OW ON EARTH

Nick from Gerrards Cross: "We got up at seven to get here in time and ended up missing *two* trains, so there was nothing to do but crack open the beer." He's arrived with **Lynne** and **Rod** – also from Chelmsford – who's dad ended up queuing for five hours to get their tickets.

12.00: Wembley erupts as their Royal Highnesses Chuck and Di shuffle into the royal box accompanied by Bob Geldof and triumphal trumpets. Within seconds, **Status Quo** will be kicking off the show – a nerve-wracking prospect.

FRANCIS ROSSI

"I spoke to Bob Geldof two to three months ago in our record company and he was very depressed – he couldn't get Wembley or the police to do it for free. Then it all snowballed so we said 'let's go for it'. We had some hesitation at first about playing live again after we said we'd given up forever, but it's only two or three numbers. I said to Bob 'I don't know about this,' but he said 'it doesn't *matter* how good or bad you are'. I never used to like him at all – I thought he was a bit of a loud-mouth but now he seems really nice and pleasant."

12.01: A raucous shout of "'Allo! Y'alright?" booms from the stage. 'Tis Francis Rossi. As Quo bounce into the heads-down-no-nonsense boogie favourite "Rockin All Over The World", the atmosphere is, as they say, "electric" . . .

Photo: Chalker Dayres

12.17: It's the turn of **The Style Council** next.

PAUL WELLER

"I've got certain criticisms of Live Aid, but you can't criticise the fact that it will raise millions of pounds and save lives. *That* far outweighs any criticisms. There's no-one backstage I particularly want to meet – I can't talk to those people – but what I would like to do is set up a sort of musician's union where we could get a list of people involved in

CONTINUES OVER >

LIVE AID WEMBLEY

some of the political things we're interested in, and maybe meet once a month or something. . ."

12.18: Weller, in new sensible haircut, and "Merton" Mick in routine stripy blazer, take the stage and soften the mood with their snoozy jazz flutings – "You're The Best Thing ", "Walls Come Tumbling Down" etc.

12.43: The Wembley masses welcome hero of the hour Bob Geldof as **The Boomtown Rats** launch into their enormous hit of yesteryear "I Don't Like Mondays". "I've

just realised today is the best day of my life," Bob announces and thousands of fists punch the air in salutation. A moment charged with emotion.

12.59: Adam Ant is about to make his first live British appearance in three years . . .

ADAM ANT
"I saw the documentary at Christmas and I've never been moved that way before. It's a very human thing – it doesn't involve politics, logic, business or anything, it just involves seeing people in distress and raising money to invest in people's future in Ethiopia. It's a great gesture and it's nice that it's come from a business which is usually known as very spoilt and 'me, me, me'. Am I scared about the huge audience? Well, it'll be the audience in the stadium that'll be the problem. Just being in the stadium when it was empty was bad enough!"

13.00: Adam steps out into the sunlight in biker's gear. "The world is watching. Let's feed it!" he exclaims . . . and straight into the blurry guitar sounds of "Vive Le Rock", his only number. Possibly the shortest set in rock history.

▲ Some of the crowd don't seem to recognise the revamped Ant. "Who the hells that?" shouts a perplexed onlooker.

13.05: Prince Charles leaves the royal box for v. important official engagement (i.e. a game of polo with ver lads . . .)

13.06: Telly coverage whips across the globe to Australia for **INXS'** rockin' contribution to Oz For Africa. Australia's TV compere Molly Meldrum is wearing a v. silly "jolly swagman"-style hat for the occasion.

13.17: Inside Wembley Stadium, it's getting very hot indeed as that other Band Aid initiator, "Magnificent" Midge Ure comes on with mirrored shades, a gigantic greatcoat and **Ultravox** to perform live for the first time in 10 months.

13.33: A very sweaty Ultravox leave the stage.

MIDGE URE
"I was really nervous at the beginning, but we got through it! I didn't have much to do with organising Live Aid because Bob's much better at doing it than me. He's taller, for one thing. He deserves all the credit for this. Bob's proved that complete tossers from Ireland and Scotland can put this together, so surely other tossers can do the same."

13.34: TV coverage goes live by satellite to Tokyo for some "scorching" heavy metal "licks" from **Loudness** and contributions from other top Japanese acts. Until the satellite conks out . . . Temporarily . . .

13.45: Gary Kemp is *bursting* to get out there . . .

GARY KEMP
"It's not just the bands that should be thanked for their efforts, it's all the people who've donated their services for free and all the fans who have bought records, tickets and supported the cause."

13.46: "Ladies and gentlemen will you welcome on stage here at Wembley **Spandau Ballet** . . ." This simple announcement draws the first excited screams of the day. With a jaunty "Ello world!" from T. Hadley, it's straight into a

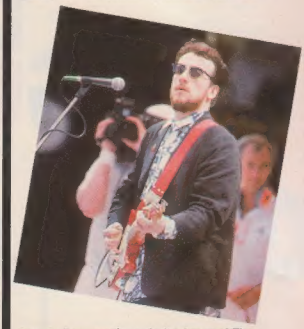
breezy rendition of "Only When You Leave". Steve Norman's wonky leg holds up nicely and – yes sirree! – the Spands are in fine fettle generally. (And Gary Kemp's orange shirt is *completely unbuttoned!* Crikey!!) "You're looking beautiful," Tony assures the crowd, ". . . . Every one of you." Swoon . . .

14.05: Spandau Ballet retire to the backstage area for a few glasses of rock 'n' roll mouthwash.

GARY KEMP
"It went very quickly. The greatest moment of my life and it just flashed by! I can't believe they're just wheeling the bands on and off. Normally you come off stage and loads of people are giving you towels and drinks and things. I fell off the stage and nobody gave a toss!"

▼ By now the temperature is scorching. Men with hoses are spraying those packed close to the stage with water to stop them from passing out. The first aid rooms are full of unfortunates overcome with heat exhaustion.

14.07: A bearded **Elvis Costello** arrives on stage. Accompanied only by his electric guitar, the "committed" troubador treats the



masses to a surprise solo treatment of The Beatles' "All You Need Is Love". The masses sing along with gusto.

14.11: TV goes live by satellite to Vienna for **Austria For Afrika's** band aid effort "Why", quite a rousing little work-out from Austria's top pop attractions (Opus and, erm, a lot of other singing folk . . .)

14.21: Back stage, **Nik Kershaw** is sweating quite a lot. Is it the heat? Is it blind panic? Well, a bit of both actually, but it's worth it for such a good cause.

NIK KERSHAW
"The music business is too often associated by its critics with things trivial, negative and destructive, so I feel pleased to be able to play even a small part in an event which proves otherwise."

14.22: Now Nik's up there in front of 72,000 people doing "Wide Boy" in cool and confident fashion. At the back of the stadium, many spectators are taking siesta (i.e. getting a bit of kip) in the afternoon sun.

14.38: Exit Nik Kershaw.

NIK KERSHAW
"I didn't enjoy it really. It was a bit fraught – a lot more so than supporting Elton John last year. Is there anyone I'd like to meet backstage? Yeah, Sheri, my wife . . ."

14.40: Live by satellite to Holland where three exotically-clad TV presenters introduce *not* some Dutch pop phenomenon but footage of American blues guitar "legend" **B.B. King** at the North Sea Jazz Festival.

14.52: It is announced that one and a half billion people around the world are watching Live Aid. (But how many of them have ever heard of Dennis Waterman or Rula Lenska – who are now being interviewed on TV backstage – one wonders?)

15.26: "*Now* Phil Collins," says Sting. And there he is – **Sir Philip Collins**, at the pianoforte playing "Against All Odds".

Photo: Chalkie Davies

▲ Halfway through Sade's set her mike packs up. The Wembley crowd are left staring at a 30 foot screen of her mouthing away silently to herself. Mind you, she's wearing this very natty backless number . . .

14.54: Perfect music for a warm summer afternoon is provided by the day's first female entertainer **Sade.** The "mellow" cocktail meanderings of "Why Can't We Live Together" and "Your Love Is King" help to cool down those who are simmering at the front – until a huge close-up shot of Sade's face, and enormous earrings, appears on the giant TV screens, at which the crowd goes bonkers. Stewards rush to the rescue of a young man who has passed out, overcome, apparently, by Sade's breath-taking beauty . . .

15.08: Live by satellite to Yugoslavia for *their* band aid song, "For A Million Years" by **Yu Rock Mission** (lots of Yugoslavian popsters holding tiny tots in their arms, etc).

15.17: Noel Edmonds bounds on stage to "rap" to the audience and to introduce. . . "Ladies and gentlemen . . . Mr Phil Collins . . . and . . . first of all . . . Sting!" Enter **Sting** in clean white shirt and baggy trousers. "Phil'll be joining us in a minute," he says. In the meantime, he performs a "laid-back" version of the old Police hit "Roxanne".

Photo: Chalkie Davies

▲ Sting launches into 'Message In A Bottle' with a great deal of 'audience participation'. Thousands find a completely new melody to 'Sending out an SOS . . .'

15.30: Sting does a solo version of The Police's "Message In A Bottle" . . .

15.35: Phil performs v. touching pop ballad "In The Air Tonight" . . .

15.40: Phil and **Sting** team up to do "Long Long Way To Go" and "Every Breath You Take" . . .

Photo: Chalkie Davies

15.47: Phil Collins leaves to catch a plane. (Apparently, he has a pressing engagement in Philadelphia . . .)

15.48: Sporting a highly "sensible" sports jacket, **Howard Jones** awaits his turn to face an *enormous* public . . .

HOWARD JONES
"The most exciting thing is that there will be so many people watching, all involved in a completely unselfish pursuit. If that many people can get together and direct their thoughts towards people who are starving and much less fortunate than themselves, then I think that's bound to be a good thing."

15.49: "Ladies and gentlemen, the beat goes on. Will you welcome, **Howard Jones** . . ." "Hello," says Howard, "I'm just going to do a little song at the piano." And he does . . .

▲ "I'd really appreciate it," says Howard Jones, "if you could help me out with the chorus bits." The ensuing racket is deafening.

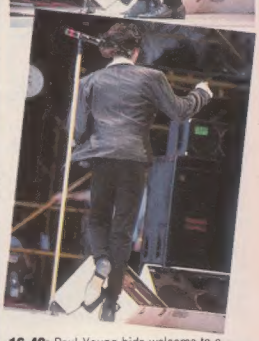
15.54: Live by satellite to Moscow – an historic moment – where a presenter with an impeccable American accent welcomes us to the Soviet Union and introduces "Top of the pops . . . Autograph!" **Autograph** perform a jaunty Eurovision-type number followed by a "progressive" rock "work out". No threat to Wham! (or anyone else) seems to be the general reaction of the Wembley spectators . . .

16.07: Bryan Ferry trots onto the boards, looking as spruce and dapper as ever, and proceeds to wake up a dozing Wembley with his newly-formed backing band (which appears to consist of about seven million musicians). A welcome breeze has arrived to take the edge off the mid-afternoon heat and people are actually *dancing* again . . .

16.26: Live by satellite to Cologne for the German band aid song, "Naked In The Wind". Before the singing starts, however, German rock person **Udo Lindberg** delivers a long and "heavy" speech – condemning the "sick powers" in Washington and the Kremlin – which is treated with hoots and cheers in equal numbers . . .

16.35: A live report from Ethopia reminds the TV viewing millions just what all the pop festivities are about . . .

16.39: Things get "swinging" back at Wembley once again as **Paul Young** scampers into view. After an acapella verse of "Do They Know It's Christmas" comes a lusty "Come Back And Stay" featuring much jigging about from Young and accompanying musicians.



16.48: Paul Young bids welcome to a "very special lady . . . **Alison Moyet**". Alf and Paul duet on the old soul classic "That's The Way That Love Is"; the audience warms to this corking and unlikely-looking vocal team.

16.57: During "Every Time You Go Away", stewards rush to the assistance of a young woman who has passed out, overcome, it seems, by P. Youngs's breath-taking beauty . . .

17.00: "Wembley! Will you please welcome America to Live Aid!" Bob Geldof is at the Wembley microphone while over in Philadelphia **Bryan Adams** prepares to get the US leg under way . . .

BRYAN ADAMS "I guess this just about says it all: 'We can bridge the distance/Only we can make the difference/Don't you know that/Tears are not enough?'" ***(From the Canadian Band Aid record, "Tears Are Not Enough".)***

CONTINUES OVER >

LIVE AID

PHILADELPHIA AND WEMBLEY

17.01: "Everywhere I go the kids just wanna rock . . ." squawks **Bryan Adams** above squealing guitars. Sweating it out in the JFK Stadium, thousands of "kids" prove him right by going slightly bananas . . .

17.08: Bryan takes a breather from "rockin' out" to sing "Tears Are Not Enough", the Canadian band aid song (which he helped to write . . .), and to declare "I think Bob Geldof is a saint!"

17.19: V. famous actor Jack Nicholson comes on stage in Philadelphia to introduce **U2** in London. Back stage at JFK, Bryan Adams is shaking his head and gasping "God, what a great day!" as if he can't quite believe it all . . .

17.21: "Sunday Bloody Sunday!" shouts Bono at the Wembley terraces and hundreds of waving flags and banners come out to greet **U2**. "We're an Irish band," says Bono (as if anyone still didn't know by now) and draws the biggest roar of approval of the day so far. The "shimmering shards, sepulchral majesty and gentler pockets of sound" of U2 help to revive any flagging spirits in the audience.

17.33: Bono leaps off the stage, over a barrier and takes a girl at the front of the pack in a tender embrace. He *would* wander further into the throng but yellow-shirted security men dissuade him . . .

Bono photos: Chalkie Davies

17.38: U2 take their leave after the most "uplifting" performance of the day.

17.40: Rapidly-ageing pop veterans **The Beach Boys** are dishing out some more of their perennial summery harmonies. "I wish they all could be California girls" they warble and 90,000 people inside JFK Stadium join in (well, *some* of them do . . .)

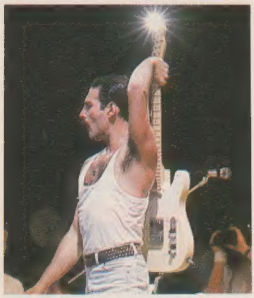
17.56: The Beach Boys depart from the stage. Singer Mike Love, in a sweat-soaked, gaily-patterned shirt, hoots: "Goooooooood vib*ray*-shuns whooo!" at nobody in particular . . .

18.00: At Wembley, **Dire Straits** come out waving and are immediately joined by . . . **Sting!** Yes, *he's* back again, singing "I want my MTV". Was he invited one wonders? Evidently so, because he's soon "boogieing

down" in no uncertain fashion with Straits' guitarist Mark Knopfler (who is sporting the day's very first headband). Despite Sting's distracting presence, ver Straits "deliver" their usual "tight set" and prompt fresh outbreaks of inter-audience frugging.

18.25: In JFK Stadium, it *should* be **Tears For Fears**. But they've pulled out for some reason or another (see *Live Aid Mutterings*, page 8), and **George Thorogood And The Destroyers**, dodgy "cult" rhythm and blues combo, are given a chance to trade some meaty riffs with the entire world . . .

18.39: Back at Wembley it's time for a bit of "zany" humour from "funnymen" Griff Rhys Jones and Mel Smith who come out dressed as British bobbies. After a couple of not v. popular "gags", they annouce "Her Majesty . . . **Queen**" – and onto stage centre prances Freddie Mercury in skimpy white vest and tight jeans. The roar from the crowd is *huge*, reaching an alarming crescendo as Freddie starts to tickle the ivories and sing the opening lines to that hoary old chestnut "Bohemian



Rhapsody" . . . The "epic" song never gets finished, though, for after a few bars, Freddie leaps up from the piano stool and – while Rog, Bri and John steam into "Radio GaGa" – the moustachioed, strutting popinjay of rock stalks the fore-stage enticing the masses to sing "Day-Oh", to clap their outstretched hands, to play invisible guitar along with Bri's squiggly solos, to sway-along in unison etc. Just about *everybody* seems to be wigging out to Queen. Who'd have thought it?

19.02: It's absolutely *sweltering* inside the Philadelphia stadium where rather a lot of people wearing not very many clothes are staring expectantly at the giant TV screens. Why? Because any moment now they're going to be shown an "historic" sight – **M. Jagger** and **D. Bowie** a-groovin' together on the hilarious and totally brilliant "vid" they've made specially for the occasion. "Dancing In The Street" – it's a classic!

19.07: The old fogeys' sizzling video draws to a close. And then . . . **Simple Minds**. Jim Kerr's voice rings loud and clear through the Philadelphia air and, long before the group get to the familiar US favourite, "Don't You (Forget About Me)", he has the people in the palm of his hand, as they say. A jolly good show. Things are hotting up (in more ways than one) on *this* side of the Atlantic.

19.20: You've just seen the video – and you're now about to see the real thing. **David Bowie** is about to grace Wembley with his presence . . ."

DAVID BOWIE
"I wish that I could say that this year's money-raising efforts have brought to an end the starvation and death inflicted upon the African continent, but many more millions of pounds over many more years are needed to get anywhere near alleviating their misery."

20.00: Meanwhile, in Britain, the re-formed **Who** have presented themselves on stage. They look a bit, erm, doddery as they crunch into the age-old anthem "My Generation". After a couple of bars, the TV satellite conks out again – as if in sympathy – but the old timers soldier on regardless: singer Roger Daltrey unbuttons his shirt and Pete Townshend does the splits in the air.

20.22: Over in Philadelphia there are further archive sounds from ancient Latino-rock "outfit" **Santana.** Many members of the US audience have decided that this is as good a time as any to take *their* siesta . . . (Back stage Mr and Mrs Kerr are having a bit of a kiss . . .)

20.33: Pat Metheny joins **Santana** for some sleepy-headed guitar jamming . . .

20.40: Live by satellite to Scandanavia to see the video of Norway's band aid song, "All Of Us" (a wistful item featuring a man standing in the sea playing a guitar and squillions of children).

20.50: "Jokester" **Billy Connolly** is talking to Wembley: "I'd like to introduce a friend of mine from planet Windsor . . . **Elton John** . . ." Wearing a silly hat with a feather in it, and a gaudy smoking jacket, Elton takes his place at the piano for "I'm Still Standing", "Bennie And The Jets" and others from his bottomless repertoire. By now, vast sections of the audience are

19.22: "David Bowie!" And there he is, gyrating in his nattily-cut blue suit and singing with aplomb and gusto. It's a no-frills performance – just him, a piping-hot, unswanky backing crew (including Thomas Dolby and the rather fab Matthew Seligman) and a selection of popular "gems" from the archives – "TVC 15", "Rebel Rebel", "Heroes" and other toe-tappers. It's getting cooler but after *this* those crushed at the front could well do with another hosing down . . .

19.40: Bowie leaves the stage in triumph, then returns to say "*You're* the real heroes at this concert!" Hurrah! Then follows a specially-made video which shows harrowing film footage from the famine area (accompanied by music from **The Cars**).

19.45: In Philadelphia, Jim Kerr has been replaced on stage by his wife Chrissie Hynde and **The Pretenders** whose perky power pop is accompanied by some welcome puffs of wind at last. Assorted frisbees wing across the auditorium as Chrissie jigs about in calf-length boots (into which she's tucked her trousers – *tres* chic).

19.59: Jack Nicholson announces that, as soon as they can find some hoses, the roasting Philadelphians will be treated to cooling showers . . .

flagging and/or completely tuckered out – but *still* they manage to give Elt and his hardy old backing stalwarts a friendly reception . . .

21.05: Chanteuse **Kiki Dee** steps out to join Elton in a re-enactment of their 1976 chart-topping duet "Don't Go Breaking My Heart".

21.51: Piano notes chime from a darkened Wembley stage. The lights come up on His Most Royal Wonderfulness **Paul McCartney** who is singing the old Beatles' ballad "Let It Be" – or trying to. The microphones are *still* playing up – and so

21.09: And *now* joining Sir Eltonford on stage is a man with a beard, a leather jacket and faded jeans. *Most* unsavoury! But wait! Is it? Can it be? It *is*. It's **George Michael** (with friend **Andy** in tow) and, taking the microphone, he performs a "soulful" and really quite moving reading of Elton's ballad "Don't Let The Sun Go Down On Me". Flashbulbs pop in the darkness as George proves, once more, that he's a wizard little singer (Andy and Kiki's backing vocals are rather more wobbly . . .)

GEORGE MICHAEL
"When we did the Band Aid record last year I don't think any of us quite realised what a big deal it was. But now, with this concert. . .I mean, one billion people will be watching it – that's like every single person in the world with a television. It's the first thing for ages I've been nervous about, but I just hope we can help raise lots more money."

21.29: The Philadelphian throng shrieks, squeals and gets rather excited in general as – gasp! **Madonna** appears on stage, doing some "delightful" disco twirling and skipping and jumping with a couple of dancing playmates. "Are you ready to get in the groove?" she enquires. "Oh, alright then!" roars Philadelphia. "I thought so!" says the saucy entertainer and rattles her tambourine. She does some quite frisky singing, too . . .

21.42: Mr Bailey and his **Thompson Twins** join Madonna on stage for a spirited performance of "Love Makes The World Go Round" . . .

21.48: Oh no! Crowd-teaser **Freddie Mercury** is back on stage at Wembley. Accompanied by colleague **Brian May** on a Spanish guitar, the "preposterous" Freddie croons a lilting ballad (which, thanks to malfunctioning microphones, goes horribly wrong . . .)

the crowd spring to the rescue, taking over the singing en masse . . .

21.54: Fab Macca's still playing "Let It Be" when a tremendous roar erupts to greet a quartet of backing vocalists that's just

wandered into the spotlight – **Bob Geldof, David Bowie, Alison Moyet** and **Pete Townshend** of The Who . . .

21.56: And now the entire British Live Aid cast is on stage for the finale – "It might be a bit of a cock-up. But if you're going to cock-up it's best to do it with two billion people watching!" says Geldof. "Do They Know It's Christmas" has Wembley swaying and singing in rapture . . . There's not a dry eye in the house as the "best day" of Bob Geldof's life comes to a joyous, triumphal conclusion . . . Back stage, a few minutes later, he's still gushing about how "terrific" it's all been. So what's he going to do now? "I'm going to bed" Meanwhile in Philadelphia . . .

22.14: A memorable day at Wembley is over – but in Philadelphia it's only teatime. **Tom Petty** and **The Cars** pump out orthodox rock tunes; legendary US folk-rock supremo **Neil Young** (*He's from Canada, actually – Boring Ed.*) wins the hippie vote by whining a lot and puffing down a broken mouth organ . . .

23.42: The Power Station bash onto stage. New singer Des Barres sports fetching white bootees. Andy Taylor's locks are more straggly then ever. John T's pouting is formidable. There's horrid "axe" solos, feverish on-stage struttings and boundless determination. But, by and large, the Philadelphia thousands remain unimpressed . . .

00.20: They're back! They're proud! They're fizzing! **The Thompson Twins!** And who's that on squeaky backing vocals? Step forward **Madonna!** And who's that on squawling lead guitar? Step forward **Stevie Stevens** (*who? – Ed.*)(Oh sorry, he's the "axeman" for no less a personage than Sir William Idol!)(*Oh – Ed.*).

01.01: Back stage in Philly, **REO Speedwagon's** drummer appears to be engaged in "friendly" conversation with . . . *Madonna!* What can it all mean?

01.02: Does this man *never* tire? **Phil Collins** is on stage *again!* He's tonkling the ivories. He's singing "Against All Odds" and "In The Air Tonight". He's calling memories of Wembley, July 13 1985 (about eight-and-a-half hours ago, to be precise . . .)

01.11: P. Collins dons yet *another* Live Aid hat and acts as compere, introducing **Jimmy Page, Robert Plant** and **Paul Martinez** – i.e. the (sort of) reformed Led Zeppelin (boring old band). And guess who's playing drums in this hard-lovin' combo. Is it Sir Philipford Collins? It certainly is! It's turning out to be a strange night on rock's missing highway, and no mistake . . .

01.23: The Page/Plant band thingy perform the Led Zeppelin (or "Led Zep" to give them their full title) "anthem", "Stairway To Heaven" which is one of the most "symbolic" and "classic" rock songs of *all time*. Well, according to spectators Ray and Signe (who've travelled all the way from Chicago to see their fave singer and guitarist) it is, anyway . . .

01.44: And here come . . . **Duran Duran.** Bursting into "A View To A Kill", Simon slides around the stage as if practising for his forthcoming tempest-tossed yachting adventure, while Andy flicks his shaggy mane about as though auditioning for The Power Station. John T's pouting is *formidable*. Somehow, Nick and Kevin – oops – Roger manage to hold it all together – but still it's a pretty reluctant and unconvincing showing. Philly stage-hands rush to the assistance of a young lady who has passed out,overcome no doubt by the staggering beauty of N. Rhodes. Otherwise, the reaction of the stadium's 90,000 is luke warm at best . . .

02.08: Back in London, a young acoustic-guitar-strumming singer makes an impromptu appearance on the BBC's broadcast and upstages Duran Duran (and just about everyone else for that matter). His name, of course, is **Sir Clifford "Cliff" Richard** . . .

02.48: The incredibly famous **Daryl Hall** and **John Oates** are rockin' Philly – Hall's hairstyle, cunningly modelled on that of *Dynasty's* Krystle, proves particularly popular with the hordes. After 15 hours of non-stop music, rock no longer holds any mysteries for your team of Smash Hits reporters and the secret of Hall and Oates' success becomes crystal clear: they are quite good. Simple as that.

03.06 : Clodagh Rodgers wins the Eurovision Song Contest at the second attempt with "Jack In The Box". Oh....no, Sorry. Forget that bit.

03.12: A wildly gyrating **Mick Jagger** has appeared to entrance anyone who's still paying attention (the viewing figures still run into many hundreds of millions, actually). **Hall, Oates** and the Hall & Oates band provide the backing as Sir Michaelford preens, struts and postures through "Just Another Night" (and other recent efforts) in vintage fashion. Yes, like many of the celebrated codgers who haven taken part in this historic marathon, Jagger seems remarkably chipper . . .

03.28: Mick whips a towel over his left shoulder and bawls: "Awright! Where's Tina?" Why, *there* she is, **Tina Turner,** tucked into a slinky and not very sizeable leather dress. Mick and Tina duet with energy and much "suggestiveness" . . . Mick reveals his torso *in its entirety* . . . And – gosh – what long legs Tina has! (particularly when the bottom part of her dress "accidentally" falls off) . . . Phewee! . .

03.40: Jack Nicholson introduces "one of America's great voices of freedom". And there, for the world to see, is **Bob Dylan,** flanked by Rolling Stone persons **Keith Richard** and **Ron Wood** both of whom have acoustic guitars and cigarettes drooping from their mouths. Average age of this untoward trio: rather a lot. But who cares? They may be making a terrible jumbly racket but these unkempt banjoliers are also making history as the penultimate act at the biggest pop concert ever staged . . .

03.55 Lionel Ritchie is singing the opening lines to "We Are The World" and he's joined on the grand finale by a huge cast – just about everybody who's already performed along with extra guests like **Sheena Easton, Harry Belafonte** and **Cher.** There are children on stage; there's rejoicing in the audience; there are thousands of lumps in throats. But, far, far more important than any of this, people around the world have responded to Live Aid by donating money – at least £40 million has been raised, probably a lot more – to alleviate at least *some* of Ethopia's misery . . .

CONTINUES OVER >

MUTTERINGS

Well, there it is. All 16 hours of it. But apart from the comings and goings onstage and on telly, there was a load of stuff that went on relatively unnoticed. And guess who got the job of sorting it all out? Yep, Mutterings. So here goes . . . **Tears For Fears:** where were they? Weird one, that! Seems they were billed as appearing before they agreed to do it. "Emotional blackmail" was how they saw it, apparently. So they didn't do it, simple as that. **Bono** referred to this before the big day: "Bob Geldof used moral blackmail to get a lot of groups to appear but I approve of that. The end justifies the means." But TFF came through with this compromise: they've pledged all profits from their future concerts in Tokyo, Sydney, New York and London. Well done. ● **Julian Lennon** . . . what happened to *him*? He was billed to appear with **Sting** and **Phil Collins,** but it just didn't happen. Rumours hint at the reason being his deep fear of a possible Beatles get together with him on guitar, but no-one knows for sure. V. odd.● Prince? Well, he said from the start that he wouldn't turn up, promising instead a video contribution. This gem turned out to be a stupid little black and white film of him saying "Feed The World" while lying on a bed stark naked! By an act of supremely wise judgement the clip was not used. Just think, one billion people feeling not very well all at the same time. Yukky. ● **Culture Club** – whatever happened to them (part 3). It seems they were asked to appear but their management forgot to give the OK by the agreed date, so they weren't allocated their 20 minutes. Instead, they promised to fly in to do the last bit. And did they? No, they ruddy well did not. Why? Well, the rumour was that **George** was so fed up at not doing a proper set he just disassociated himself from the whole thing. But we're sure he'll have a better excuse than that . . . ● Did you *see* **Michael** "pardon the voice" **Des Barres.** ***Honestly!*** **Can we use the expression 'bit of a state'?** ● Man Of The Match award goes, undoubtedly, to the mighty **Bono** of U2. Not only did he fall off the stage, drag the cameramen all over the place and have a tongue sarnie with a member of the audience, he managed to get the loudest cheer during the big finale. Worra man. ● Another 'can we use the expression' in order here. **Duran Duran.** Pur*lease!* Andy Taylor – get that hair cut! And **Simon le Bon** . . . he got a bit carried away, didn't he? We know it was a v. big deal and all that, but did he really need to go all waily and pained-looking like that? ● Poor Unfortunate Person award goes equally to **Paul** "Fab Macca" **McCartney** and **Bob Geldof.** Both their microphones went off for an embarrassingly long period. Shame really ● Big Div award goes to Mr. Sincere himself, **Noel Edmonds.** He made a real meal of doing his onstage introduction bit and then ended up by getting it all wrong, introducing Phil Collins first when it was Sting who was heading stageward. ● Fifty thousand v. brill Live Aid programmes went like hot cakes, selling out in minutes. Apparently people were buying up to 10 each as souvenirs for all their family, mates, etc. ● All the way through the Wembley concert the huge video screens flanking the stage kept showing ruddy awful adverts. Lots of money was probably raised from them, but it still looked a bit daft having horrible Marlboro cigarette ads in between an event geared towards saving peoples lives. ● The concert cost £3.3 million to put on, but they still managed to raise around £40 million clear profit through ticket sales, merchandise and telethons, etc. ABC TV in America gave £5 million just for the exclusive TV rights backstage at Wembley. ● Just before the grand finale **Bob Geldof** had the whizzo idea of running through "Feed The World" in the backstage tent. They got some bloke with an electric guitar and ushered everyone into the tent. And what happened? The power went off. Fab. ● Of course the onstage version was brill, a fitting end for what was called The Greatest Show On Earth . . .

Photo: Rex Features

Chuck and **Di** impressed everyone no end. First Chuck met **Bob Geldof** and promised that his charity trust will, in the future, give the Band Aid trust "every help in its endeavours", by helping with the supply of trucks, loading equipment and labour etc. Then the pair passed on a note to **Mark** "very stupid headband" **Knopfler** saying how much they enjoyed the **Dire Straits** concert thing earlier that week. Di, humourously, of course, wrote that she was v. annoyed at them for being so good that she had to "make a fool of herself by getting up and dancing". How sweet.

Before the Royal Twosome made their grand entrance, **Tommy** "I wear very horrible promotional t-shirts a lot" **Vance** requested the crowd to face the Royal Box. They duly did, and the Coldstream Guards simultaneously trooped onto the stage. And very nice they looked too.

ARA services
LIVE AID
SPONSORED ACCOUNT
Saturday 13th July 1985

Open Melon with Ruby Port
***
Minestrone Soup
***
Medallions of Beef served with Madeira Sauce
Jersey Royals
Creamed Spinach
Julienne Marrow
***
Fresh Strawberries with Cream
***
Tragelly Ground Coffee

Wines
Wine Supplement 30%
Gratuities Supplement 20%
with bottle of wine per person

Please put your welcome
for particular dietary requirements

All the Live Aid tickets cost £25, right. But for a bit more you got to sit in a special glass enclosed area high up in the stadium while being served with the above delicious menu. How much more? £225 more, that's what. Bit steep but, as with everything on the great day, it all went to the charity.

Initially announced as **Elton John** and **Wham!** it turned out, a la fin de la jour, that the pair simply joined Elt for a moving rendition of "Don't Let The Sun Go Down On Me". It was also planned that George and Elt would "air" there new "fab waxing", but they didn't have time. It was also planned that Andrew would go onstage to announce **His Royal Holiness D. Bowie** but that didn't happen either. But then life's a bit like that, really.

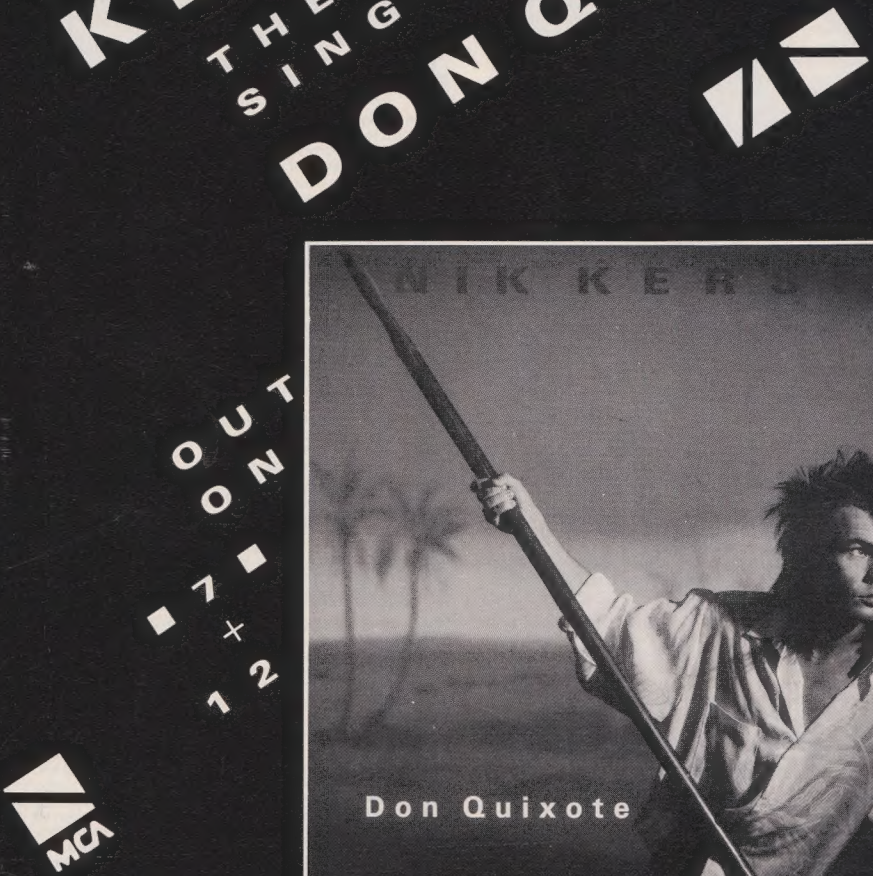
Photo: Chalkie Davies

The Smash Hits Live Aid Special was put together by: David Bostock, Steve Bush, Chalkie Davies, Chris Heath, Tom Hibbert, Vici MacDonald, Peter Martin, Steve Rapport and William Shaw. Special thanks to: Brett, Tim, Phil and Peter at Tabloid Fotoset, Joe's Basement, George, Gary and Phil at Plan 4 Colour, Bernard Doherty and Suki Pardesi and to Steve and Kevin.

NIK KERSHAW

THE NEW SINGLE

DON QUIXOTE



OUT ON 7 + 12

MCA

HOW *CAN* BAND AID FEED THE WORLD?

"There's 130 million people who *won't* be watching the Live Aid concert," said Bob Geldof recently. He was referring to the famine victims themselves – 2% of the world's population starving across the width of Africa. How did this catastrophe happen, and how will your money help? We found out . . .

The Disaster – what happened?

It all started ten years ago when there was a famine in Africa stretching from Senegal in the west to Somalia in the east. Though charities like Oxfam did what they could, public interest in the famine was small. It continued for the next five years, the two or three days rain a year that did arrive staving off total catastrophe.

Then the rains stopped altogether. For the last five years, up until a few weeks ago, there has been no rain whatsoever in most of the famine "disaster area" (see map). There are 130 million people in this region (about 2% of the earth's population), many of whom have now totally abandoned their villages in search of food and whose chances of survival are made even more slim by the civil wars and tribal divisions that split the area.

Which means that, in Bob Geldof's words, "we are faced with the greatest natural disaster ever. People do die the most appalling death that is known to man."

How does Band Aid work?

While "Do They Know It's Christmas" was on its way to raising £8 million, Bob Geldof set up a Band Aid trust as a charity and recruited a team of nine volunteers to arrange how the money could be best spent to relieve the famine. "We're concentrating predominantly on Ethiopia and Sudan," explains one of those volunteers, Wayne Lintott, "because even Band Aid's resources are limited." Food, materials and medical supplies are shipped (or, in absolute emergency, flown) out to Africa where Band Aid committees actually *in* the specific countries cooperate with the other relief agencies to decide what is *really* needed, and to distribute it efficiently when it arrives.

That's to stop the type of ignorant mistake that the Italians made when they sent over a cargo of tinned sardines. When they arrived not only did no-one know what sardines *were* – there also wasn't a single tin-opener to be found.

What's been done so far?

Up until June 6 Band Aid had sent the following goods: **6 trucks, 22 Land Rovers, 8 Land Cruisers, 18 Water Tank Trailers, 23 Hospital tents, 140 tonnes of dried skim milk powder, 25 tonnes of full cream milk powder, 2 tonnes of Gold Top milk, 52 tonnes of medical supplies (tetracycline, intravenous sets and seven freezers), 510 tonnes of vegetable oil, 450 tonnes of sugar, 1,000 tonnes of grain, 52 tonnes of reinforced plastic sheeting and 10 tonnes of cooking and eating utensils.**

Seven emergency flights have also been paid for (to Khartoum and Addis Ababa) and three ships (Band Aid I, Band Aid II and Band Aid III) have been bought – one leaves Britain every single week carrying supplies not only for Band Aid but for other relief organisations as well, arriving weeks later in Port Sudan, Nassawa or Djibouti.

Because it's the destination of the recent American aid the food situation in Ethiopia at the moment is, relatively speaking, quite good so Band Aid is concentrating on Sudan. Transport is the main problem – like Ethiopia and Somalia, Sudan is in the middle of a civil war and there have only been 40 trucks in Port Sudan to carry food inland, charging an extortionate $180/tonne (when it actually costs them about $50/tonne). So Band Aid has just spent £1 million (the last of the record money) on a fleet of 60 trucks to transport their (and everybody else's) aid at under a third of the cost.

What still needs doing?

"If the rate of assistance going into Africa at the moment can be sustained for another 18 months then we can stop them *dying*," explains Wayne Lintott. But even then a great deal more will need to be done.

The rain which came a few weeks back sadly doesn't mean that the famine is anywhere near over – at best, if it continues, all it will do is replenish the water table (the stocks of water that lie beneath the ground). That means that, if wells are drilled and pumps put in, farms can be set up again. It's on longterm projects like this to rebuild both the communities and the land itself (whole forests have been wiped out) that Band Aid is starting to concentrate.

"It's not enough just to keep them alive," says Geldof, pointing out that it's not much fun just living in a makeshift camp from day to day, waiting for food hand-outs to keep you alive. "Now," he says, "we must give them a life."

To that end Band Aid will be trying to re-establish agricultural communities, to teach people about agriculture and soil erosion, to reforest the land and to re-empower women who, says Wayne Lintott, "traditionally work the land: it's the women who know the land, *not* the men."

It won't be easy though. For many people in the disaster area it's been a long time since they've been able to call anywhere home. During recent months one million people have walked south from Ethiopia into Somalia, two million north to north-east Sudan and another two million north from Chad to southern Sudan. "Across the whole central core of Africa," explains Wayne Lintott, 'you've got these massive migrations of people just looking for food and water. Remember those great herds of wildebeests wandering around starving to death in those David Attenborough nature programmes? Well, you've got people like that now."

How can you help?

Actual food supplies for Africa can be sent via the Schools For Africa project (see opposite for details).

You can also of course contribute either by buying the Band Aid record and associated merchandise, supporting the forthcoming appeals like Fashion Aid and Sporting Aid, or by making an actual money donation. For donations cheques or postal orders (made payable to **Band Aid**) should be sent to:

Band Aid,
The Central London Warehouse,
Burton Street,
London
WC1

1 Port Sudan ships arrive with supplies from Sudan
2 Massawa – ships arrive with supplies for Ethiopia
3 Djibouti – ships arrive with supplies for Ethiopia and Somalia
4 Khartoum – airport for emergency supplies for Sudan
5 Addis Ababa – airport for emergency supplies for Ethiopia

SHADED AREA IS THE DISASTER ZONE

SCHOOLS FOR AFRICA.

The latest Band Aid venture involves you sending food direct to Ethiopia with a bit of help from your school and British Rail. We explain how it works.

"It's good fun and a brilliant *idea*," explains Bob Geldof about Schools For Africa. "And it'll involve ten million kids."

Ten million kids? That's right, that means *you*. So what's it all about? Bob explains that the project (dreamt up by Wayne Lintott, one of the organisers in the Band Aid office) is intended to have three stages which work like this:

1 Huge hessian bags will be sent to all schools participating (they have to pay £4 for six) which *you* then will be asked to fill with wholemeal flour, sugar, dried split peas and lentils. Each filled bag will keep 100 people alive for a day. "What we're trying to do," says Bob, "is harness the economic power of ten million kids."

When the sacks are full (schools can ask for more if need be) they must be taken to the nearest British Rail Red Star office (most BR stations). British Rail will then transport them free-of-charge to the London docks where they will be loaded onto the Band Aid ships bound for Ethiopia and Sudan.

Once there the food will be distributed, the paper it's wrapped in will be used for cooking fires and the hessian bags will be used either as clothes or blankets.

2 British Rail and Band Aid are trying to persuade their European counterparts to join the scheme so that all round Europe sacks from schools are delivered by rail to ports like Rotterdam and Hamburg and the Band Aid ships can stop to collect the stuff on its way.

3 Schools For Africa wants to try to twin schools with camps in a particular area so that they will be in direct contact with the place their help is getting through to. The idea is that these links should be long term; that you should follow the progress of your "sisters and brothers".

"It's not too idealistic," reckons Bob, "to say that they can write and perhaps even in the end meet those they are helping in the future."

Bags will begin to be distributed soon for all schools that request them, though the actual collection of goods may be staggered area by area to prevent too much food arriving at once. If you want *your* school to take part, nag your teachers to send in the form below *as soon as possible*.

TO: SCHOOLS FOR AFRICA APPEAL, Thomas Boag & Co, 96 Port Glasgow Road, Greenock, Inverclyde, Scotland, PA15 2RP.

NAME OF SCHOOL.

ADDRESS:

NUMBER OF PUPILS: | **TOWN OR COUNTY:**

AREA EDUCATION AUTHORITY:

NUMBER OF SACKS: (£4 for 6 inc. P&P)
Cheques or Postal Orders to Thomas Boag & Co Ltd.

Please put a tick in the box if your school would be prepared to work with other local schools or colleges to give long term support to a relief camp or project ☐

GO GO GO GOLD SEAL

ANIMAL NIGHTLIFE

When we're alone together at night
You say you love me that's alright
I understand
Well if I thought you were telling the truth
Like a rocket my heart would hit that roof
Life would be so grand
But the language of love is like a five card trick
One flashy illusion which is over too quick
That it seemed second hand

Chorus
Love (love is) the great pretender
Love (love is) the great pretender
(Love is) the great pretender
Love is just the great pretender
L.O.V.E

I've played this scene so many times
Sweet violins and corny lines
A Hollywood remake
Being left on the shelf is not such a bore
Preferable to being smashed on the floor

Life's only true break
And when I choose a partner now
I'm a lot more wise
And don't confuse love with the colour of their eyes
My usual mistake

Repeat chorus

Don't wire don't phone
It's Billy on the saxophone

And don't forget the Animaletes
(Love is the great pretender)
L.O.V.E
(Love is the great pretender)

Repeat and all to fade

Words and music by Animal Nightlife
Reproduced by permission CBS Songs Ltd
On Island Records

LOVE IS JUST THE GREAT PRETENDER

FEARGAL SHARKEY

LOVING YOU

Touching you it's a precious thing
Breathing close I'm so unsure
Embracing her oh soft sweet skin
Feeling our our arms entwined
Touching you

Chorus
All this time
Loving you
All this time
Loving you

Close your eyes touch again
Share a kiss passions rise
Whispering I love you
Racing hearts our bodies warm
(Close your eyes)

Repeat chorus

Touching you
Loving
(Touching)

Repeat chorus

Loving you

Words and music by Callis/Sharkey
Reproduced by permission Sound Diagrams
1985 Copyright Control
On Virgin Records

ZITI

This is the new singer from The Power Station **Michael Des Barres.** Relax girls, he's not married

Photo: EPI

Boing, boing, boing. . .yes, that terror of the trampette **Nils Lofgren**'s at it again. His latest single is a re-release of his "classic" song, "I Came To Dance" Boing, boing, boing. . .

Latin Quarter's third single is called "The New Millionaires" and it's "about the fallacy that no work means all play", just in case you were wondering or anything.

All say aah! Kaja's **Nick Beggs** recently got married to his long-time girlfriend Boo (who now helps present ITV's **Winner Takes All** with Jimmy "Tarby" Tarbuck). Mmm, they're so dreamy. . .

FAN CLUBS

AC/DC
C/o Sandra Munday 11 Leominster Road Morden Surrey SM4 6HN

Dead Or Alive
PO Box 56 Liverpool L69 4LG

Tears For Fears
PO Box 4ZN London W1A 4ZN

This is **Steve Strange**'s new band Strange Cruise, signing a contract for something boring like a mangement deal. Dig the crazy synth wizard second from the left Stevie baby

THE CHINA CRISIS COMPETITION

A [illegible] **China Crisis Competition Thingie.**

The Crisis throw some really crazy shapes at the prospect of being the big Bitz competition.

Photo: [illegible]

"Come back" is the new one from the pop group that like Chickens, **Spear Of Destiny**. An LP, "World Service", follows in August.

OPUS: LIVE IS *WHAT?*

A [illegible] backing-to-bitss player Nicki Gruber of **Opus**, the Austrian pop music "sensation" used to be "very [illegible] every week. Opus were playing their instrumental music much better than the other guys. But then Opus founded an Austrian rock festival and the "[illegible]" were released. "In 1983, the sixth and largest festival was attended by over 60,000 people which was [illegible] sized kind of [illegible]

But even so, Nicki is [illegible] it is one of the other Austrian pop sensations, apart from Garry Lux (who has "been playing for some years and is very fine"). Opus remain the kings of Vienna [illegible] and each of their LPs [illegible] 25,000 Austrian sales.

But what do the words "Live Is Life" signify, Bitz wonders?

"Live Is Life" was written by the guitar player Ivan for his birthday when the band celebrated its seventh anniversary in front of three and a half thousand people when we did our first live record - the film record of Opus. It is a song for the people to sing with us and we with us and sing with us and sing "Live Is Life" because we have been playing twelve years live

Big smarty pants Tears For Fears, who've just had number one singles in Germany, Canada, Belgium, Australia, Holland, Switzerland, New Zealand, Israel and America, have – take a deep breath and have a big of a sit down – just announced their big 1985 UK tour. Hurrah! A nation weeps for joy! Put out the flags! Take the rest of the day off! Eat lots of chocolate biscuits and stay up really late! Yup, here they are: 9 November Brighton Centre, 10,11,12 Birmingham Odeon, 14,15,16,17,18 Hammersmith Odeon. Can't wait, eh? See *Concerts* for more details (page 56).

WACKY RACES

Oh dear, oh dear. He's not having much luck is he? (snigger). The first time **Andrew Ridgeley** had a go at his thing, motor racing, he crashed head-first at 60 mph into a barrier at Brands Hatch. . .and the race hadn't even started. Good grief. But, unperturbed, he was at it again the next week at Snetter Circuit, Norfolk. And guess what? He crashed again. Pop stars, eh? But this time his turbo-powered Renault whizzed off the track onto the grass at *110 mph!* And did that put our hero off? No way, matey. He pulled back onto the circuit to finish 20th out of 30. Good show, me lad. "Racing is my new love," he grinned, shaken not stirred, "and I know it's dangerous but if I crash, I crash." Yeah, that's the spirit. Que sera, sera and all that. Pip pip.

Photo: Yves Lefebvre/Rex Features

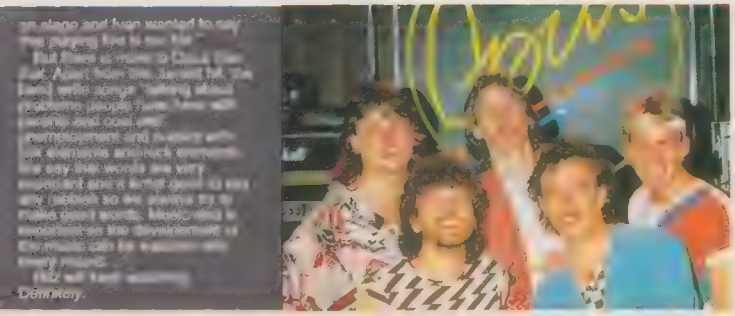
Another hapless victim on rock's lost highway.

Photo: Jim Brennan/Alpha

Andrew Ridgeley: just look at that concentration. Shame he can't drive.

Chewy Raccoon might are another one of those Scottish groups with a daft name. "Don't Touch Me" is their first single and apparently they hate cats, love Cadbury's Chocolate Buttons, want to be "revoltingly famous" and at their first London [illegible] the dry ice machine caught fire and two fire engines [illegible] the scene. Phew, rock and roll, eh!

Rock's rotten lost highway claims another unfortunate crash victim. Yes, those bats from hell **Specimen** have come a cropper on the highway. Ace axe-hero Johnny Slut joins a bunch called Let's Wreck Mother. Singer Ollie desperately seeks replacements. Yet again a nation mourns.



400 BLOWS

Name one group who don't want to be famous. Who don't "believe in rock 'n' roll" and hate pop music. Who admit that things they do have been done before. Who aren't bothered with videos. Bit tricky, eh?

Wham!? (Wham!?) Nope. Nik Kershaw? No chance. The Redskins? Not even warm. It is, of course, a rather obscure bunch called **400 Blows**.

Formed in 1981, they've had loads of different line-ups, finally settling down this year to just three: singer Lea, and musicians Anthony Thorpe and Edward Beer. They've had eight singles out, all on an independent label, and one LP, mainly consisting of abstract "sound collages". This can mean a track featuring the voice of mass murderer Charles Manson to even odder manic percussive numbers.

"We choose to do things that are a purely a collage of noises rather than do a three minute song about how I was born in the USA," hisses Edward. "But then again," he admits, "it'd be a bit boring just recording an electrical generator for the rest of our lives."

Which brings us to their latest effort, a version of the classic Brass Construction jazz-funk number "Movin'" a far cry from their other stuff. "By no means are we going to subsidise our brash style of music, but we do have an interest in different areas – we listen to groups like Maze (giant jazz-funk group) and Brass Construction as much as we do to groups like Coil and Throbbing Gristle (v. weird late '70s noise merchants). You could say 'Movin'' is our Action Series while our other stuff is our Incidental."

Being a bit underground and all that, a lot of hard core fans might see the new one as a kind of "sell out" (yawn)? "We just see this single as an experiment. Every single we do is purely a document of a period of time. At the end of the day music isn't the important thing, it's the ideas in them that we try to communicate. That's why most of all we love to hear from people as regards what they think of what we're doing and what they have to say about things in general. To communicate is everything."

400 Blows: Anthony Thorpe, Lea, Edward Beer

Ha! You know in the last issue the one with that bloke holding an umbrella on the cover? Well inside we played this ruddy funny twick, right. We never credited a load of smarty pant photographers. Tee hee. Instead we decided to do it this time.

The **Green** pin up (no, not the green coloured one, silly, the one of Scritti Politti) was by Peter Anderson. The pic of **Howard Jones** on the feature was by Simon Fowler. The rude **Pete Burns** centrespread was by Paul Cox. And the **Glastonbury** festival shots were taken by Steve Rapport. Got mud all over his kecks and didn't even get a credit. Worra laff.

Photo: Sheila Rock

"One Time" is the first LP by those fab acapella soulsters the **Mint Juleps**. Recorded live, it features covers of loads of songs your dad plays on Sunday mornings.

Those moody little so-and-so's **The Cure** (pictured below) are back. After the usual long lay-off and getting together of heads in the country, they're finally ready to release a new single, "In Between Days", out July 19.

Back is bass player Simon Gallup (who's got even longer hair than Robert Smith and was with The Cure some three years ago) and they've got a new drummer, Boris Williams, who used to do live work with the Thompson Twins.

Currently finishing off a new LP, they've announced a UK tour for September which includes a night at the Wembley Arena. Show offs.

Dontcha just *love* a wedding? Well, no actually. But here's one anyway. The blushing bride on this occasion was 22 year old Joanne Young.

Paul Young will be hitting rock's heavily traffic-jammed highway in December. *(That means he's playing some concerts – Ed.)* The dates go something like this: December 3 and 4 Wembley Arena (yawn), 8 Brighton Centre, 10

OMD

BITZ

The new **Marillion** single, out mid August, is called "Lavender". Bit predictable, really. Amazing Fact: This Bit is sideways. Just in case you hadn't noticed.

GET 'EM ON! GET 'EM ON!

Oh dear. It's that time of the year again. The sun is out, all those children from under the same sun are out in it, and everyone's making a big div of themselves by baring their bods to attract the opposite gender.

And **Paul Weller** is no exception to this happening. And here's a dead sexy shot to prove it – cor girls, dontcha just need a cold shower after seeing those athletic, bronzed limbs? And as for those knees . . . phew, rock 'n' roll! *Bitz* suggests you take two Sherbet Dabs and have a bit of a lie down.

Photo: Ian Sheehan

A

[illegible] **Jaki Graham** has [illegible] **David Grant** [illegible] Round.

It's been a hard road getting there. Still living in the Midlands, she's been singing in clubs, doing professional [illegible] 1980. Before that she was doing the rounds. "The clubs and [illegible] with [illegible] own a [illegible] engineering [illegible]

"I just don't know how I managed it," she giggles. "The lads used to pick me up from work and then we'd drive north, south, east or wherever and do our stuff. At the time we were doing covers of chart stuff – not cabaret! – and then we'd pack all the gear away and get back to Birmingham around 5 or 6 in the morning. Then I'd have a couple of hours sleep and it'd be back to work. I'd get my head down at lunch time, get someone to go down to the pub and buy me a sausage or something, go back to work and then the whole cycle would start again! It makes me tired just remembering it all." Tired? *Bitz* nearly had a nervous breakdown just *thinking* about it.

Anyway, she eventually went "pro", feeling she was getting nowhere just doing the rounds.

"The job situation was so haywire I just thought I might as well stick at what I did best. I was even thinking of cabaret until I met the *unit*." The *unit*, as she refers to them, are producer Derek Bramble, David Grant and his manager (who also happens to be Jaki's now). "Derek, who used to be in **Heatwave** (late 70s funk smoothies) did his first production job on my first LP. Then he did David's stuff and then – we were dead proud about this – he got to do **David Bowie**'s last LP ("Tonight"). We all freaked over that one."

And that brings us bang up to date. Her new LP, "Heaven Knows", features the duet with David Grant and another with Derek – "he's got a brilliant voice, you know". And after that? "Who knows. I just want to be around for a long time do well at what I'm doing, get a little bit of recognition and hopefully do a little bit for someone with my voice." And you can't say fairer than that.

sister of **Paul Young**, that singing prisoner on rock's lost highway. Or her right is Pa Young, and it took place in Stopsley, Bedfordshire

Shepton Mallet – Royal Bath & West Showground, Showering Pavilion, 13 and 14 Edinburgh Playhouse, 17 Birmingham NEC. Ticket prices range from about £1 to £8.50 but for full details on how to get some, see *Concerts*

Nik Kershaw's group, **The Krew**, (pictured below) are Nik Kershaw's group no more. After they finish their American tour in August and September as special guest stars to **Paul Young**, they go into the studio to record a single in their own right. But first things first. They want a "young and talented singer-frontman" to replace old Nik. So if you're interested, send a tape and picture to: Artic King Music Ltd., Avon House, 360 Oxford Street, Lonodn W1n 9HA.

And just think, if you get picked we could write rude things about you in *Bitz* and draw lots of embarassing cartoons of you in *Mutterings*. Great eh?

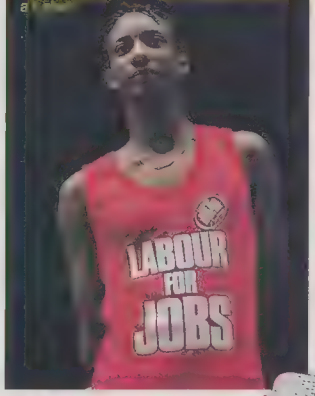
Photo: Pedro Pinnuela

*The Rebellious Juke*box, that telly show we told you about yonks ago, is on this week at 11.00 on the 20th July. About time too. Made by **Godley & Creme**, it features **Frankie Goes To Hollywood** and loads of other people and sounds dead fab

HAPPY BIRTHDAY

Nigel Twist of The Alarm (27) on July 18
Brian May of Queen (38) on July 19
Michael McNeill of Simple Minds (27) on July 20
David Essex (38) on July 23
Martin Gore of Depeche Mode (24) on July 23
Mick Jagger (42) on July 26
Roger Taylor of Queen (36) on July 26
John Sykes of Whitesnake (26) on July 29
Kate Bush (27) on July 30

Katherine Hamnett, who did those BIG Ideological v.sound t-shirts last year, has done another one this summer for the Labour Party's Jobs And Industry Campaign, and we've got 10 of them to give away. Just answer this question: Who is the current leader of the Labour Party? Is it: a) Billy Bragg b) Tony Benn c) Arthur Scargill d) Gary Numan e) Neil Kinnock? Answer on a postcard to: **Smash Hits Labour Party Competition,** 52-55 Carnaby Street, London W1V 1PF by July 31. First correct 10 out of the ballot box get a t-shirt.



The new **Phil Collins** single, "Take Me Home", features **Sting**, **Peter Gabriel** and **Helen Terry** on backing vocals. And the video will feature live stuff from his recent world tour, which went to places like Australia, The Far East, Europe and North America. Clever clogs

The Blue Zone (pictured above) is the new groupette featuring Lisa Stansfield (far left), ex-presenter of *Razzamatazz*. Their first single, 'Feel It From The Inside', is due out August. Super

LET US SPRAY...

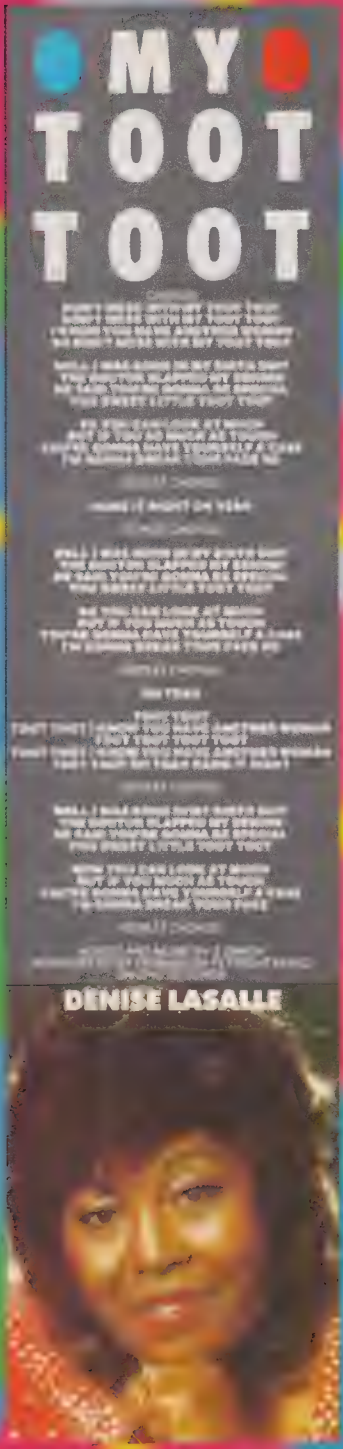
Angus Young, the titchy lead singer with metal lers **AC/DC**, is a *very* naughty boy indeed. Not only does he tog himself up as a very horrid schoolboy and frighten girls by pretending to be the devil, but he's been at this game so long (11 years) that he's become alarmingly adept at evading deeply probing *Bitz*-type questions. For instance: 'Angus, how come your songs are nearly always [illegible] rude?' 'Weeelll! [illegible] there's two sides to everything. My mother is a woman and I won't say anything against her.' 'Yeah, right on, Angus.' (Thinks – is this man a bit squiffy or what?)

Considering you're a well-known wearer of shorts hasn't a firm like *Nike* ever thought of sponsoring you to wear their brand? 'Nah. A tyre firm used to do me for shoes, though. They were big and thick (the shoes). Didn't last long, mind.' 'On right. Super.'

What about Van Halen? How did you both get on at last year's Donington Monsters Of Rock bash? 'Americans don't talk. You can hear them from 12 paces. And they usually just want ice in the water, y know?' Fact: this man is a bit bonkers.

Anyway, talking of casualties on rock's lost highway, we now have a swarm of very horrid flies. But they're no ordinary flies – they're big green **AC/DC** ones with bright red eyes and a dirty great sucker on their head that sticks on things. Yuk! But luckily *Bitz* has also managed to get hold of some special AC DC fly spray and a fly swatter. Phew!

Anyway, we've got 10 of each thing to give away in one of our wacky soaraway bonanza competition things. And once you've knocked off the monster fly you can set to the rest of the miniature varmints that are lurking in your sugar bowl, litter bin, and peanut butter and salmon paste sarnie. Super. So to be in with a chance of getting one of each handy household item, answer this poser: "I'll Fly For You" is a song by: a) Jonathan King b) Spandau Ballet c) Sir Clifford Richard d) Aneka Rice? Answers on a postcard to **Yucky AC/DC Fly Competition,** Smash Hits, 52-55 Carnaby Street, by July 31. First correct 10 out of the dustbin get one each.


MY
TOOT
TOOT
DENISE LASALLE

O P U S
LIVE IS LIFE
Opus

PRINCE
AND THE REVOLUTION
raspberry beret
THE NEW SINGLE
Includes
Previously Unreleased Track
'Hello'
Taken from the album
'AROUND THE WORLD IN A DAY'

Chrysalis

DON'T MISS BILLY IDOL'S WHITE WEDDING

His new single is out now.

7" WHITE WEDDING
c/w MEGA IDOL MIX
FLESH FOR FANTASY
HOT IN THE CITY

12" WHITE WEDDING
(Parts 1 & 2 – Shotgun Mix)
c/w MEGA IDOL MIX
FLESH FOR FANTASY/HOT IN THE CITY/
DANCING WITH MYSELF

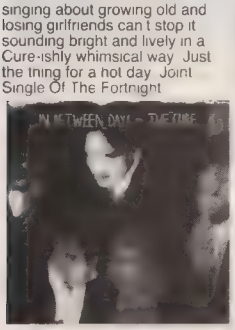
SINGLES

REVIEWED BY

Photo: Andrew Gilbert

WILLIAM SHAW

THE CURE: In Between Days (Polydor) They're full of little surprises, The Cure. Every once in a while they turn out a completely and irresistably loveable tune, and this one's the best in a long while – since 'Love Cats' in fact. It bounds away at breakneck speed to the rhythm of strumming guitars and a simple little keyboard melody which goes round and round. Even the morose voice of Robert Smith singing about growing old and losing girlfriends can't stop it sounding bright and lively in a Cure-ishly whimsical way. Just the thing for a hot day. Joint Single Of The Fortnight



COLOURBOX: The Moon is Blue (4AD) Until recently this lot – who come from the same label as the Cocteau Twins – were whiling away their time releasing very obscure and pretty damn arty singles, but now they've turned to writing extremely fine pop songs. This achingly great ballad tells a sad tale of lost love – grandiose synthesizers pound away while a woman sings lushly about the moon not being blue after all. Wonderful. Sneaking in from outside to become The Joint Single of The Fortnight

GO WEST: Goodbye Girl (Chrysalis) The muscular ones have decided to put out a slow one this time around, a woefully sad ballad. It's slick, soulful, melodic, poignant, crafted, beautifully sung and a mite dull I'm sorry to say: not a touch on the last two

DOLBY'S CUBE: May The Cube Be With You (Parlophone) Synthesizer supremo Thomas Dolby's new group seems to be turning out better than might have been expected if this enjoyably odd piece of disco is anything to go by. Where these cubes come in I'm none too sure, but then Thomas *is* a bit of wacky chap, isn't he?

TOPPER HEADON: Drumming Man (Mercury) Ex-punk in jazz star tribute! Well it's Topper actually, the drummer who quit The Clash a couple of years ago, covering a big band instrumental by Gene Krupa who used to drum up a storm himself back in the 1930s. Lots of trumpets, lots of saxophones, all tooting away to produce a very swingy little number. Bet you can't breakdance to it.

AC/DC: Danger (Atlantic) The Australian 'wild men of rock'n'roll' return with a very very slow piece of heavy metal, a grinding, bluesy thing. It's been a while since we've heard anything from them but the singer still seems to be having a bit of trouble with his throat. Honey and lemon m'boy, that's the thing.

TINA TURNER: We Don't Need Another Hero (Thunderdome) (Capitol) Taken, as they say, from the original motion picture soundtrack of the next *Mad Max* movie (which also features a very preposterously dressed Tina Turner) this one shows once again that self-restraint isn't one of her talents. Here she is, going well and truly over the top again, her vocal chords boldly going where no others have gone before. And no, I don't know what this Thunderdome business is.

NIK KERSHAW: Don Quixote (MCA) The thing with Nik Kershaw's songs is that you can always be pretty sure that even those who claim they don't like him end up humming along. But maybe not this time. The song, all about the bloke who went around worrying windmills and how we're all a bit like him really, gets a bit too fiddly for its own good.

ADAM ANT: Vive Le Rock (CBS) If I hadn't peeked I'd have sworn this was Gary Glitter, but then these days Adam does seem to leap wildly from one style to the next. A stormingly blustering piece of rock 'n' roll fun

DEBARGE: Who's Holding Donna Now (Gordy) A rather limp ballad which shows DeBarge up to be truly sensitive souls. Cocktail bar stuff – you're left not caring much who this Donna is, let alone who's holding her. And another thing: someone should tell those DeBarge brothers to do something about their moustaches.

PHILIP BAILEY: Children Of The Ghetto (CBS) This has got Phil Collins stamped all over it, which is understandable seeing as how he produced it – a beautiful slow and lazy tune from the sweet-singing Mr Bailey. A fact of small importance, but this is a cover version of a song by The Real Thing, who were Liverpool's finest ever funk band quite a few years back.

LOOSE ENDS: Golden Years (Virgin) Cover versions can be very painful things, and treading over songs by a godlike living legend like Bowie is usually something to avoid, but, blow me down, this is rather good. They haven't tampered with the tune too much, just pepped it up a bit here and there. To be honest it sounds much better than anything the man himself has turned out in recent years.

OPPOSITION: 5 Minutes (Charisma), MAINFRAME: 5 Minutes (Polydor) Now here's a funny thing: two records with exactly the same title. There's another odd coincidence too: both of them are not very good.

MADONNA: Into The Groove (Sire). 'Get Into The Groove'? Now what sort of language is that for a modern girl to be using? She-who-is-sultry has recorded a pretty average piece of work here, without any of the fun that's gone before. Plodding run of the mill disco, dare I say? You'd do much better listening to . . .

WEIRD AL YANKOVIC: Like A Surgeon (Epic) In which Weird Al sweeps Madonna off the dance floor and whips her down to Casualty for a tale of everyday medical malpractice. Old Al does take his jokes to ridiculous lengths, making them all as painfully elaborate as possible, and for that we love him.

PHIL COLLINS: Take Me Home (Virgin) Letting himself go a bit on the drums this time, the ever-skillful Mr Collins turns in another likely single, pouring his heart out over a beaty rhythm and building up to a big anthem-like finish. A touch pompous maybe, but not so it hurts.

PRINCE: Raspberry Beret (WEA) The regal fruitcake returns with a chirpy tune about falling in love with someone who wears a beret. To my ears it's much like the very '60s-ish 'Paisley Park', churning away to an addictive chorus in which Prince tells us about the said headgear. Of course paratroopers wear raspberry coloured berets, but I don't think we should jump to any conclusions there

THE DENTISTS: Strawberries Are Growing In My Garden (And It's Wintertime) (Spruck) But really though, Prince's attempts to recapture the '60s pale into nothingness compared to *this* storming piece of nonsense. The Dentists have gone to extremes to capture the daffier side of psychedelia. But for a lifelong distrust of all things dental, this could have turned out Single Of The Fortnight because it's the most supremely stupid song I've heard in a long while. Well groovy.

YOUR MIND ISN'T THE ONLY THING HEROIN DAMAGES.

It can also have some pretty nasty effects on your body. All of which you can start suffering long before you become addicted.

You'll probably start looking ill, losing weight and feeling like death. You'll begin to take heroin not to get high any more, but just to feel normal.

And, as you lose control of your body's health, you could lose control of your mind too.

Until one day you'll wake up knowing that, instead of you controlling heroin, it now controls you.

So, if a friend offers you heroin, use your brain while you still can.

And say no.

HEROIN SCREWS YOU UP.

REVIEWS

ARETHA FRANKLIN: Who's Zoomin' Who? (Arista)
Aretha Franklin produced her best work about 15 years ago with a string of breathtaking soul ballads. Now she s back with an album littered with lots of 'highly respected' session players and the odd famous guest like the Eurythmics and Bruce Springsteen's sax player, Clarence Clemons. The result is slick modern disco-soul – pleasant enough but ultimately forgettable stuff. It's only on the two self-produced tracks – her own song "Integrity" and Van McCoy s "Sweet Bitter Love" – that you get a glimpse of her at her inspired and inspiring vocal best There's a moral in there somewhere. **(7 out of 10)**
Ian Cranna

MIDNIGHT OIL: Red Sails In The Sunset (CBS) Midnight Oil, hugely successful in their native Australia, make even The Style Council seem uncommitted – all their songs seem to be about politics of some sort and their singer, Peter Garrett, only just failed to get into Parliament last year standing for the nuclear disarmament party. Sadly all these noble sentiments are let down by the music – dreary heavy rock only occasionally spiced up with a bit of impressive modern studio technology Worthy but dull. **(6 out of 10)**
Chris Heath

ANNIE WHITEHEAD: Mix Up (Paladin) After a good few years playing trombone with the Fun Boy Three, The Style Council, Elvis Costello, Working Week, Smiley Culture and endless others, Annie Whitehead has finally made a record of her own. As you might expect there's loads of jazzy bits as well as the odd dollop of reggae and salsa, but sadly no songs that really stand up on their own. If you like the sound of a few friends having a good time playing jazz together then this may be for you If not, steer clear. **(5 out of 10)**
Chris Heath

competition Winners

Top Ten Videos Competitions (5 June)
● Correct answer a) Marilyn *Smash Hits* Top Ten Videos are on the r way to these lucky ten people **Linda Gaughan**, Benwell **Jon Tweed**, Somerset **G. Johnson**, Northfield **Rachel Turner**, Runcorn **Stephen Nye**, Frome **D. Taylor**, Middlewich **Darren Owen**, St Helens, **Ritsa Sofroniou**, Solihull **Charlotte Wellings**, Sutton Coldfield **Lorraine Fuller**, Kent
50 copies of 28 Hot Hits Out Now are on their way to **Carol Williams**, Weybridge, **Angela Barlow**, St Dennis **Paula Bloomfields**, Hucknall **Gareth Jones**, Uttoxeter **Helen Rigby**, Leek, **Sarah Bonser**, Birmingham **S. Golden**, Dalton, Huddersfield **Gavin Agus**, Halifax **Lynn Hayward**, Berks **Lindsay Beavers**, Hants, **Sally Robinson**, Place **Julie Sterne**, Eltham **Michelle Woodley**, Amersham **J. Horton**, Clay Cross **Lisa Preston**, Hounslow **Alison Hancock**, Peterborough **Julie Clay**, Bradford **Christine Heatley**, New Maldon, **Heather Dalgleish**, Duns **Nina Lehmann**, London **Rachel Davis**, Hants **Anne Cummett**, Seven Kings, **Caroline Owusu**, Lincs **Karen Lovell**, Derbyshire **Philip Davies**, Cardiff **Louise Topliss**, Hornsea, **Elizabeth Muzoe**, Peckham **Carolynn Conley**, Lowestoft **Lucine Minerve**, London **Sharron Brain**, Merseyside, **Joseph Collins**, Lincs **Julie Egan**, Cambs **Rachel Burnard**, Brackla, **Neil Orr**, Middlesex **Cathy Sherry**, Norwich, **Jennie Wake**, Cardiff **Adrian Horton**, Studley **Nabeela Mir**, London **K. Brothwood**, Peterborough **Paul Bryant**, London **Joanna Currie**, Northrope **Emma Hawkins**, Dorset, **Sharon Magee**, Leeds **R. Brown**, Westbourne **Claire Houlett**, Goldhay **L. Osborne**, Boston **Julie Concannon**, Cleveland **Eric Keenan**, Renfrew **Dawn Morgan**, Wilts, **Kimberley Norman**, Dorset

Yet-Another Prince Competition (June 19)
● Correct answer d) Escovedo The following win a Prince picture disc each **Sharon Kiernan**, Co Longford, **Jonathan Gray**, Leigh-on-Sea **A. Lodge**, Portobello **Julie Bhartia**, Pogmoor **Yvonne**, Bicester, **D. Bamford**, Leeds **Carl Westwood**, Chesterfield **Sharon Carter**, Higher nce **N Hatton**, Basildon **Rob O'Hare**, Southport **Gaynor Haggerty**, Whitefield **Nicholas Lawrence**, Chandlers Ford **Janice Pocock**, Hemel Hempstead **Nigel Milner**, Worthing, **Jonathan Whatmore**, Brewood **Dawn Anderson**, Merseyside **Margaret Camplin**, Enfield **Frances Cochrane**, Cumberland **Debbie Boulton**, Cheshire **Karen Higham**, Windsor **Alison Thornton**, Mexborough **Catriona Synnot**, Dundee **Malcolm Bristow Jnr**, Coventry **Audrey Herman**, East Kilbride, **Victoria Palfreyman**, Little Bickwich

Scritti Politti Stupid Cupid Competition (June 19)
● Correct answer a) Aretha Franklin The following win a cassette and a 12" single each **Tina Rogers**, Littleport **Helen Prior**, Woking **Iffat Taimuri**, Thornton Heath **Debi Hewitt**, Birmingham **Erika North**, Uxbridge **Heather Sims**, East Welton **Paula Dumelow**, Hungerford **Chris Richards**, Brittle **Julie Johnson**, Harwood **Mark John Cahill**, Lancashire **N. Foster**, Salford **Heather Grant**, Arbroath **Robert Mullen**, South Wales, **Bekki Page**, Bristol **Michael Bell**, Clwyd, **Tim Selwood**, Kessa **Darry Soper**, Warrington **Lynne Swinnerton**, Brymbo, **Kathryn Pell**, Peterborough, **Chris Wood**, St Albans **J Green**, Wembley **L. Cassidy**, Middlesbrough **Robert Lane**, Chatham **Michelle McCoubrey**, Surrey **Richard Hawes**, Bexhill-on-Sea **Nick Bowen**, Thornton Heath, **Silke Kerwick**, London **Julie Cumberbatch**, London **Simon Thomas**, Gerrards Cross **Morag G. Kinnaird**, Aberdeen **Gordon Bennett**, Aberdeenshire **Tracey Foster**, Mansfield **Alan Holmes**, Prestwich **Alka Gulati**, Greenford, **Charu Lata**, Greenford **Tanya Briggs**, Burvell **Colin O'Dowd**, East Kilbride **N. Novakovic**, Boothvile **Miss S. Ewart**, Huddersfield **Neil Greenwood**, Tyne & Wear **Margaret Camplin**, Enfield **Rebecca Selman**, Barnstaple **Miss S. McDevitt**, Bournemouth **Derek Newton**, Keswick **Lee Brooks**, Malvern **Bipin Mistry**, Lancashire **Clifford Harris**, Evesham **Louise Atthey**, Coventry, **Mark Gibbons**, Coventry **Justin Eves**, West Malling

BADGES

10 BUTTON BADGES ONLY £1·00
SELECT ANY TEN BADGES FROM THE LIST BELOW

ALL NEW DESIGNS
DURAN DURAN (3) JOHN TAYLOR BILLY IDOL THOMPSON TWINS (2) WHAM (10)
SHAKING STEVENS (2) HOWARD JONES CULTURE CLUB (4) BOY GEORGE (4)
MICHAEL JACKSON (4) UB40 NIK KERSHAW (2) PRINCE SIMON LE BON BRONSKI BEAT
FRANKIE GOES TO HOLLYWOOD (5) BOWIE (2) GEORGE MICHAEL ANDREW RIDGLEY

Number in brackets after artist is amount of different designs available.
BUY ANY 20 BADGES AND GET 3 OF YOUR CHOICE FREE!
Send NOW while stocks last.

Send your £1.00 (cash, p/o or cheque) + SAE to:
STARBADGE, 202 MAIN STREET, NEWBOLD VERDON, LEICESTERSHIRE LE9 9NQ

IMPORTANT PLEASE WRITE YOUR ORDER ON THE INSIDE OF YOUR SAE FLAP OR SEPARATE PIECE OF PAPER AND REMEMBER YOUR ADDRESS

Overseas orders welcome please add 50% for air mail post (payment in sterling) Please allow 21 days delivery

OLDIES UNLIMITED
Dept H TELFORD
SHROPS TF2 9NQ

FOR THE BEST SELECTION OF GOLDEN OLDIES AROUND

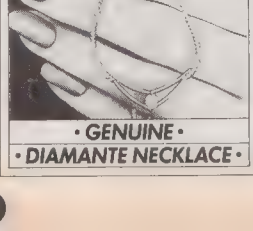
BELOW FOLLOWS A CROSS-SECTION OF OUR BEST-SELLING PICTURE COVER SINGLES (P PICTURE COVER)

PS013	ABBA – The day before you came	40p	PS021	ARRABIE – LAURIE Picture on the reverse	£1
PS008	BLUE ZOO – On a day	40p	PS016	BOB MARLEY – Waiting in vain	£1
PS009	CHICAGO – Hard to say I'm sorry	40p	PS018	BRIAN FERRY – Slave to love	£1
PS010	CHICAGO – Stay I'm publishing offer	40p	PS019	DURAN DURAN – JOHN TAYLOR	£1
PS031	PHIL COLLINS – Against nature	40p	PS101	FIONA PURSE – Take a trip	£1
PS049	ELECTRIC LIGHT ORCHESTRA – Telcar ski aaa	40p	PS102	FIONA PURSE – Ten years after	£1
PS050	ELO – Rockorama	40p	PS106	STYLE COUNCIL – Everything has changed (pic disc)	£1
PS055	FLYING LIZARDS – Money	40p	PS132	PAUL YOUNG – Come back and stay	£1
PS059	GARY NEWMAN – Cars	40p			
PS061	HOLLY WORLD – Love is a wonderful colour	40p		SEND NEWS OF A SELECTION OF OUR ALL TIME BEST SELLERS	
PS110	BROTHERS JOHNSON – Stomp	40p			
PS011	SINGLE JONES – Remember Rose	40p			
PS138	BUGGLES – Video killed the radio star	40p			
PS014	SUGAR – Hey Mr Postman	40p			
PS015	SUGAR – Tell the boys I'm gone	40p			
PS035	NEDY BRUCE – Sunny Child Scream	40p			
PS043	GEORGE BENSON – Gone are the days	40p			
PS044	GEORGE BENSON – Nothing to the country	40p			
PS104	CHINA CRISIS – Christian	50p			
PS084	DURAN – Empire (12") aaa	50p			
PS086	T. STEWARD BAND – Love	50p			
PS088	LOST GHOST – Don't wanna dance	50p			
PS089	LOST GHOST – Don't wanna dance mix	50p			
PS092	PHIL – Lean on me (pic disc)	50p			
PS093	ROBERT PLANT – Big leg	50p			
PS094	ROBERT PLANT – Pink	50p			
PS117	SANTA MONICA – Chance girl	50p			
PS074	GRETA BALDING – Big 5 the greatest dance	20p			
PS081	ROD STEWART – Do you think I'm sexy	20p			
PS084	DONNA SUMMER – Romy of Independence	50p			
PS085	ELO – Rockorama (pic disc)	50p			
PS086	ALTAMONT – Marvel	50p			
PS104	WHAM – The sons of the chosen	50p			
PS018	BOB MARLEY – Lion cub	£1			
PS116	CAMEL – Pressure points	£1			
PS117	CAMEL – Pressure points (12")	£1			
PS088	CULTURE CLUB – Do you really want to hurt me	£1			
PS095	F R DAVID – Words	£1			
PS111	MIL F 0011 – Uptown girl	£1			

POSTAGE & PACKING 1–5 50p, 6–10 75p, 11–15 £1 16–20 £1 50
OVERSEAS SEAMAIL 1 10 £1 25 10–20 £1 50 AIRMAIL 1–5 £2 50 6 & more 50p each
SEND S A E FOR LIST OF OVER 2000 SINGLES AND 1000 LPs

MORE STYLE, YOUR STYLE, STREETS STYLE

We've taken the best deals from the latest London fashion collections and put them together in the new Streets Autumn Catalogue To bring you almost 200 badges that mean style And Streets delivers right to your door for more hanging around the shops for badges, hours of rummaging through piles of rubbish with no guarantee you'll get what you want Streets is the easy way to get the latest kit with a minimum of fuss and effort



STREETS OF LONDON

POST NOW • NO STAMP NEEDED

To Streets of London (Fashion) Ltd FREEPOST 11 Oxford Street London W1E 5EY

Please send me my free Streets catalogue and free gift details I understand that I am under no obligation to buy I am over 18 years old

P3653

NAME
ADDRESS

POSTCODE
HAVE A TELEPHONE ☐ ☐

WATCH OUT!

They've got to clean up the worst crime district in the world.
But that's no problem.
They're the worst police force in the Universe.

POLICE ACADEMY 2 PG

THEIR FIRST ASSIGNMENT

THE LADD COMPANY Presents A PAUL MASLANSKY PRODUCTION
"POLICE ACADEMY 2: THEIR FIRST ASSIGNMENT"
Starring STEVE GUTTENBERG · BUBBA SMITH · DAVID GRAF · MICHAEL WINSLOW
BRUCE MAHLER · COLLEEN CAMP · ART METRANO · MARION RAMSEY
and GEORGE GAYNES as Carl Lassard Music Composed by
Executive Producer JOHN GOLDWYN Co-Producer LEONARD KROLL
Written by DAVID SHEFFIELD Produced by
Directed by JERRY PARIS

NOW SHOWING ACROSS SCOTLAND
AND THROUGHOUT THE COUNTRY
FROM JULY 19
SEE LOCAL PRESS FOR DETAILS

VIVE·LE·ROI

Chorus
Bang bang you're dead
Did not did too
Stop diddy bopping buddy
Bouncing Betty on you

Repeat chorus

I try to tell you but you just don't understand
You got my entire life in your hands
Vive le rock vive le rock ooh
Oh you don't know what you're missing
'Cause you don't know what you got

And at the end the people see it your way
Live smart play dead live to fight a new day yeah
Vive le rock vive le rock
Ooh you don't know what you're missing
'Cause you don't know what you got
Vive le rock vive le rock vive le rock

If this is it then I'm afraid it's not enough
Here's Johnny and he's calling your bluff
Vive le rock vive le rock
Well you don't know what you're doing
'Cause you don't know what is what

Vive le rock vive le rock
Look out rockers going star wars

Repeat chorus twice

You're scratching records but you won't be scratching mine
Don't give me chish chash ia rinky dink time
Just vive le rock vive le rock ooh
Oh well I've been where I was going
And it's not Tom of Finland

Vive le rock vive le rock vive le rock

Bang bang you're dead (vive le rock)
Did not did too
Stop diddy bopping buddy
Bouncing Betty on you

Repeat

Look mom I'm on top of the world

Words and music by Ant/Marco
Reproduced by permission
EMI Music Publishing Ltd
On CBS Records

THE HUMAN LEAGUE: SIX

Three years ago, The Human League were the biggest pop group in the whole world. Their classic single "Don't You Want Me" had been number one just about everywhere and their LP "Dare" sold absolutely squillions of copies. Yes, sirreee!! Things looked pretty alright for the brilliantly-conceived pop combo from Sheffield. Then things started to go horribly wrong. Their next LP "Hysteria" took ages to make, and when it *did* come out, not many people bought it. Then the group all went a bit mad.

So what went wrong? Tom Hibbert grills Mr. Human League, Philip Oakey.

Photo Andy Catlin

Photo Andy Catlin

Phil Oakey minus mutton-chop whiskers

GO COMPLETELY BONKERS

Today The Human League are in the studio polishing off a new long-playing "waxing" which might just re-establish them as giants of popular music. But there again, it might not. Whatever happens, the man with the mutton chop whiskers sitting next to me on a park bench and pointing a domestic video camera at two passers-by, seems unconcerned about it all. Which is slightly remarkable: for the man with the mutton chop whiskers on the park bench is *actually* Philip Oakey, the voice of The Human League . . .

Mutton chop whiskers? Yes: "I wanted to look like 'Monkey' of that Chinese TV programme," he says, "but instead, I look like the lead singer in The Flying Pickets. Serves me right. They're coming off this afternoon . . ."

Having cleared that up, I pose the age-old musical question: What Went Wrong? In almost blasé fashion, Phil Oakey begins to spill the beans about The Human League – The Lost Years . . .

"After 'Dare', we decided to take a year off because we didn't want to happen to us what's now happening to Culture Club – and we could see that coming. And then things started going *horribly* wrong. We ended up not doing an LP for two-and-a-half years because everyone went a bit mad. Every male member of the group and those associated with it was exhibiting symptoms of lunacy and egomania, including myself. I have examples of famous names I won't mention who had gone through that process and who actually *warned* us about it. It was really depressing because they turned out to be right. But those same people who warned us about going potty then went potty again themselves. *We* weren't so bad. We didn't become *socially* odd but we *were* exhibiting strange little character things . . ."

In Philip's case these "strange character things" took the form of tinkering obsessively in the studio – "I got very caught up in machines. I was spending all my time on our sequencers and driving everyone else in the group mad by sitting tapping away at a computer for hours and hours on end" – and watching loads and loads of television: "It got to the stage where I couldn't turn the TV off until it stopped. I'd start at about 6 o'clock and end up watching *Open University* until it finished."

If he'd been glued to *afternoon* TV as well, Oakey might well have become clinically insane. Fortunately, he wasn't: "No, I couldn't watch in the afternoon. Those Australian programmes like *The Sullivans* have actually got quite a big following in the pop world but I find them very amateurish – Bondi Beach Wars. *Rainbow* used to be quite interesting, though, because Jo Callis – who might or might not be in the group anymore – can do impressions of everyone on *Rainbow* to *perfection*. Zippy and George and everyone."

(When Phil says that Jo Callis "might or might not be in the group" . . . well, he isn't playing on the new LP but "I really hope he's going to send us a song. I think that what he wanted to do was stop at home in Edinburgh with his wife, which I can't really complain about . . .")

So while all the male members of the group were going mildly bonkers, how were the females – Joanne Catherall and Susanne Sulley – coping with the pressures of fame? Altogether better than the boys, it seems:

"You'd think they'd have gone completely scatty. I don't know why they didn't and it's an item of extreme irritation to me, but they were completely sensible all the way through. I assumed they would be even worse than us.

> "I don't think the world is going mad to see The Human League at the moment. But it might be in a few months . . ."

"Well, right from the start I knew that Joanne had her feet planted firmly on the ground but Susanne was a bit starry-eyed and I remember when we did "Don't You Want Me", I thought, if it's successful we're going to get no end of stick from Sue about how *she* made it a success. There's absolutely no doubt in my mind that the record was successful largely on the basis of her doing that verse and the way she looked in the video. But she's never ever said a word. Not a peep. She's been absolutely fantastic. They've *both* been fantastic."

Well, he *would* say that, wouldn't he? After all, Philip and Joanne share a home in Sheffield – with Geoff the hamster and a cat called Dribble (it isn't actually *their* cat but it's round at their house all the time even though Philip is allergic to cats: "I get very creepy crawly skin all over my face but we can't kick her out because she's so nice") – and were once widely rumoured to be getting married.

> "I love a weakness for seeing topless women on TV which is a bit odd. I quite like seeing famous people without their clothes on."

"I think we *were* going to get married at one stage but you often get married just because you're frightened of losing the other person. And I don't think that me and Joanne are *going* to lose each other. We're completely happy with things."

During the lengthy period of Human League inactivity, Joanne and Susanne have been "just sort of hanging around Sheffield. There was a time when they couldn't go out but they've got back into socialising. But I think they *do* get very bored." Phil, meanwhile, has killed a bit of time working with Giorgio Moroder: last year there was the hit single "Together In Electric Dreams" and now there's "Good-Bye Bad Times".

Why did he do "Electric Dreams" in the first place?

"It was just a quick thing to do in a robot-like fashion. They sent me a tape, I wrote the words and popped down to London for two hours one afternoon and did it. I never liked that song. It thought it was just an old-fashioned synth record, sub-romantic and a bit sentimental. But my words were good. 'Good-Bye Bad Times' has rotten words but I quite like the backing. I used to think I knew what was good and bad in music but I really *don't* know anymore. And I can't work out if that's just because I'm turning into an old bore."

Does one detect a jaded note, a hint of world-weariness here? It can't be much fun slipping out of pop music's premier division to be replaced by a bunch of beaming faces of, ahem, inferior talent. Can it?

"We met Duran Duran on *Top Of The Pops* when they were a joke. Everyone was talking about Spandau Ballet and there were these upstarts trying to *be* Spandau Ballet called Duran Duran. And after that we were going to *Top Of The Pops* and we were getting smaller and they were getting bigger and bigger. I don't know if *we'll* get that big again but I've a feeling we *will*. I don't think the world is going mad to see the Human League at the moment. But it might be in a few months . . ."

And if they fail to make it big once more, there's always TV. He's not crazed and obsessive about telly anymore, but Philip Oakey is still an avid watcher:

"It fascinates me and I feel I could make exciting TV shows on an exploitation basis."

What, with lots of beautiful girlies and that?

"I do have a weakness for seeing topless women on TV which is a bit odd. I quite like seeing famous people without their clothes on."

Like who?

"Well, there's not many. There aren't many attractive women. I sometimes think that Brooke Shields is quite close to being beautiful. Grace Kelly was beautiful. I don't like Joan Collins at all. And Princess Diana is hopeless. Absolutely hopeless. A massive con job on the world. It's not her fault - she's probably alright. Prince Charles is *definitely* alright. He's doing all the things the Human League are doing."

Pardon? Let it pass.

"Sometimes I think we shouldn't be doing pop music anymore. We should be doing TV."

With that, Philip picks up his video camera once more and points it at a yellow tractor weaving noisily through the trees of the park.

To be frank, Philip Oakey seems *less* deranged, *less* loopy than almost any other pop person I have ever met. But, still, it must be asked. Has he completely recovered from the bout of mental decay? Is Oakey's "head" back "together"?

"Aha! That's the problem, isn't it?" he replies. "You never really know, do you? . . ."

The Mighty Human League when they were very, very famous and successful (early 1982). Left-right: **Jo Callis** (who recently co wrote Fergal Sharkey's "Loving You") **Ian Burden, Susanne Sulley, Joanne Catherall, Adrian Wright**, and **Philip Oakey**

GOT IT?

Cassette or Album **£4.99**

it's new

WE HAVE.

WHSMITH

Subject to availability. Price correct at time of going to press
Available where you see this sign

Have you ever wondered why you sometimes see me smile
It's to tell you that I care
And the best thing you can do is come and follow through
Just to hold me just be there

(I'm falling in love) I can't help myself
(You're making me feel) that I need no-one else
(The state of the heart) that just won't give in
(And here's where it starts) 'cause you send me
(Round and around and around round) oh oh oh
(Round and around and around round) that's what you do
(Round and around and around round) I'm falling for you oh
(Round and around and around round)

Has it ever crossed your mind that you might want to find
Something else or someone new
'Cause the pleasures that you give I just don't want to share
Not with no-one just with you oh oh
(I'm falling in love) I can't help myself
(You're making me feel) that I need no one else
(The state of the heart) that just won't give in no
(And here's where it starts) 'cause you send me
(Round and around and around round) that's what you do
(Round and around and around round) the state of my heart
(Round and around and around round) come follow it through
(Round and around and around round) come on

Gimme your all the best we can

Make me feel how your the only man
Gimme the touch that will bring me to my knees yeah
And I wanna know how your love can be
Hold me close and baby be good to me

Can't help falling in love just the state of my heart
I just can't get enough oh how you send me

(Round and around and around round)
It goes straight to my head
(Round and around and around round) that's what you do
(Round and around and around round) I'm falling for you
(Round and around and around round) boy you send me
(Round and around and around) oh yeah
(Round and around and around) that's what you do
(Round and around and around round) yeah yeah
(Round and around and around) falling for you
(Round and around and around)
Woah woah woah woah

(Round and around and around round)
(Round and around and around round) I'm falling for you
(Round and around and around round)
Your touch brings me through
(Round and around and around round) that's what you do
(Round and around and around round) yeah yeah
(Round and around and around round) down on my knees
(Round and around and around round) baby

Words and music by D Bramble Reproduced by permission Virgin Music On EMI Records

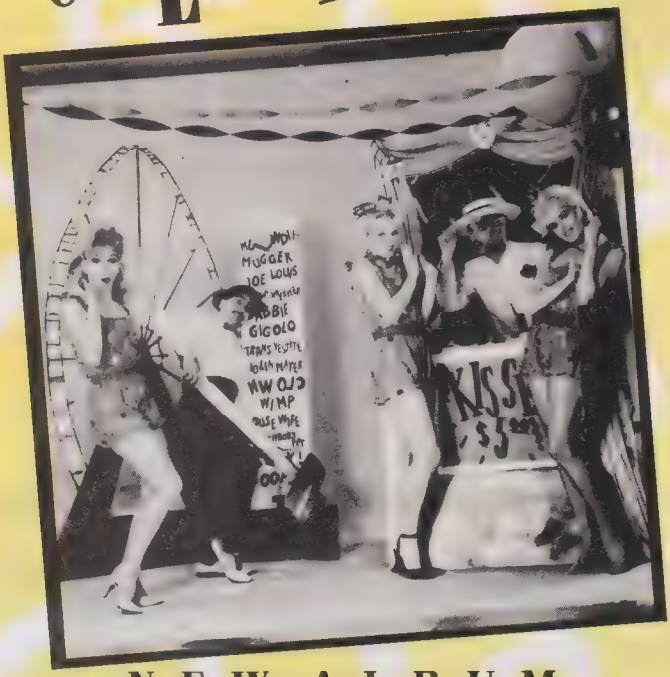
JAKI GRAHAM

DARE ME

WILD NEW 7&12

pointer sisters

KID CREOLE and the Coconuts



NEW ALBUM

IN PRAISE OF OLDER WOMEN... AND OTHER CRIMES

Includes the single 'Endicott'

Also available on cassette

JULY

IPSWICH 23
Gaumont

POOLE 24
Arts Centre

PORTSMOUTH 25
Guildhall

ST AUSTELL 26
Cornwall Coliseum

BRISTOL 27
Colston Hall

BIRMINGHAM 29
Odeon

MANCHESTER 30
Apollo

EDINBURGH 31
Playhouse

MALIBU

KID CREOLE and the Coconuts

ON TOUR

AUGUST

2 NEWCASTLE
City Hall

3 LIVERPOOL
Royal Court

4 NOTTINGHAM
Royal Concert Hall

5 LONDON
Hammersmith Odeon

6 LONDON
Hammersmith Odeon

Distributed by WEA Records Ltd.
A Warner Communications Co.

SIRE

GET SMART

Please could you tell me if Wham! actually paint their teeth to get them so white? If they don't, I'd really like to know what toothpaste they use.
Tracey, Coseley.

● "No *way*, darling . . ." uttered Wham!'s spokesperson. "It's just they were lucky to be born with beautiful teeth. It runs in George's family – his Mum has the most *beeyootiful* ones!"

Apparently, they don't stick to any one brand of toothpaste. But beauty experts suggest you use *Dentivit*, special make-up for teeth which is available at your chemists

Could you tell me who does the rather naughty drawings on The Power Station's record sleeves? I think they're, like, a bit *good* . . .
Ad The Lad, Sherbourne

● John Taylor came across American artist Frank Olinsky's work on one of his frequent jaunts around the United States, and instantly "loved what he saw". They talked about a 'concept' at length in one of "the various bars around the world" (they admit this on the sleeve) and an idea was born along rock's lost highway

To settle an argument, can you tell me if there's a device available which can be attached to a Hi-Fi to eliminate the vocals from a record, leaving just the instrumental backing?
Interested, Worthing

● Called *The Thompson Vocal Eliminator*, it's made by an American company who believe in 'making dreams come true'. They ask: "Have you ever dreamed of singing with an orchestra, or your favourite rock band? For about a tenth of what it would cost to record one song, you can have the background music to over half of the stereo records ever released by a vocalist . . ." It works by eliminating almost all the vocals on a record, leaving most of the background instruments untouched. For a free flexi-disc illustrating the advantages and disadvantages of the system, you can phone them in Georgia, USA on 0101 404 493 8995. Ask momsiepoos first, mind.

Got a question about pop? There's nothing (well, almost nothing) that Linda can't find out for you. Send her a card: Linda, Get Smart, Smash Hits, 52-55 Carnaby Street, London W1V 1PF.

Please, please could you put a picture of Conway in the next *Get Smart?* I've told everyone how nice he is.
Samantha Frums.

● Here he is, our very own John Denver lookalike (only joking) on the day he left *Smash Hits* (July 1). Looks sad, doesn't he? Positively *broken*. Actually, he's very nice really and leaves this office of his own accord for pastures new – he'll be working up and down the River Thames giving canoeing lessons. Takes all sorts . . .

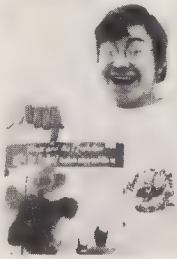


Photo: Eric Watson

I've recently become a modette and am very interested in the whole mod scene. Having seen new mod group Makin' Time at London's 100 Club recently, could you do a run-down of all the different mod dances going on? I must learn quickly.
Jay Sweeney, Ilford.

● No better men than 21-year-old East London 'ace face' Big Bob Morris and his mate Michael Ian to explain:

"We always make up our own dances as we don't really know exactly how they danced in the '60s."

I *see*. So exactly how do *you* do them?

"Erm, er . . . um." Hang on lads, why don't you just *show* us . .

Shake A Tail Feather: (below) "Bend over clasping your hands behind your back. Then go from that position into a jump, clapping your hands high in the air. A bit strenuous."

Thee Soul Twist: (above). "You keep twisting your body, bending down to one side, doing your own intricate foot movements. You can do this with a partner who keeps clapping. Then you change places."

The Soul Clap: (below) "That's two claps up, two claps down, moving to alternate sides. Do any foot movement you fancy."

Hand Dances: (below) "Because the clubs always get so packed, hand dances allow you to dance without actually moving from your place. Turn your palms sky-wards and jerk your thumbs in the air."

The Pony: (above) "Put your hands in front of you and move them like you're holding the reins of a horse. Bend your knees, but don't let your feet leave the ground!"

The Get Smart Shuffle (right) "Wrap three phone lines round your head and fall over."

The Boogaloo: (below). "You're like a crab, moving from side-to-side. On every third beat, kick your foot out to one side, and repeat."

Photos of Bob & Mike by Andrew Catlin

Photos of Linda by Simon Potter

YOUNG PERSONS RAILCARD

GETTING THERE CHEAPER

Anyone 16 to 23 can buy a Young Persons Railcard which gives big discounts on train travel for a year. For more details pick up a leaflet from your local station or Rail Appointed travel agent.

We're getting there

■ *Want someone to write to? Send in a postcard with a few words about yourself so people can get in touch. All cards to: 'RSVP' Smash Hits, 52-55 Carnaby Street, London W1A 4PP. And please enclose a phone number where we can contact you. They won't be published.*

● Is there anybody out there looking for a pen-pal who is aged 13 and into FGTH, Go West and Madonna? If so, contact: Antony Evans, 26 Parliament Rd, Middlesbrough, Cleveland, TS1 4LE

● Hi there, all you single females, near or far! I'm a *pretty* trendy 13 year old cool dude who's into Madonna, Nik Kershaw, Wham!, Bruce and more. Write to *Smash Hits* Fan, 5 Shaftesbury Close, Ansdell, Lytham, St Annes, Lancs FY8 4RZ

● Hi, I'm 12 in September *(congratulations–Ed)* I'm crazy about Prince and I also like The Time, Sheila E and Madonna. Looking for boys who look a bit like Prince. My address is: Zowie Wilson Foster, Flat 2, Sanfton Villa, Fernleigh Rd, Grange Over Sands, Cumbria LA11 7HP

● Hey dudes! I'm a gorgeous 16 year-old-girl from the U.S.A. and I'm on the hunt for trendy European Guys. I'm into strange music. Get bitching to: Eileen Crawford, 68 Poplar St, Bridgewater, New Jersey, 08807 USA

● Hi, I'm just a 10-year-old female. Just everybody (even boys) write to me, Sophie Acton, at 63 Daken Grange Drive, Prittlewell, Southend On Sea, Essex SS2 6RB

● Hi! My name is Hayley and I love Wham! and Nik Kershaw. I hate heavy metal and mods. If you are between 9-13 contact: Hayley Broderick, 47 Burford Ave, Swindon, Wilts SN3 1BX

● Help!!! Wanted desperately: English penpals to help me keep up with all the new Duran info. I'm really into Duran but also like Paul Young, Wham!, Spandau Ballet plus stacks more Aussie bands. Really love English accents and anything from the good old UK. Write to: Leanne Russell, 16 Discovery St, Saint Huberts, NSW 2256, Australia

● Freak out!!! We've actually got into the mag! Two lads looking for some female acquaintances between 14-16 who like TFF, Ho Jo, The Smiths, The Cure, U2 etc. So why not get scratching to Dan and John at 40 Willett Way, Petts Wood, Kent BR5 1QD

● We're John and Terry, aged 17 and 18. Into: Japan, Simple Minds, Duran, Sylvian. Anyone write to us. Cheers! Contact us at: Ardenswood, Albert Drive, London SW19 6JY

● I'm a self-confessed gorgeous male hedgehog. People think I get very big-headed but that's only because I'm so beautiful. I'm into everything except Wham. 15-17 year old girls, write to: The Hedgehog's Right On Committee, Badgeworth Cottage, The Scop, Almondsbury, Bristol

● I am Norman Lai Mun Foh and I am a Chinese boy from Malaysia. I like Limahl and Nik Kershaw! Any days or girls please write to: Norman Lai, 17 Jalan Thambapilla, off Jalan Brickfields, Kuala Lumpur, W. Malaysia. You're smashing.

● Anyone owning a red 1958 Plymouth Fury may ignore this but all others, read on! My name is Gary. I'm 16 and into David Bowie, Queen and The Eurythmics. I also love sport and the movies. Write to me: Gary Roche, at 'Woodbrook', Newpark Drive, Kilkenny, Ireland

● Hi, my name's Kat and I'm into Marc Almond, Bronski Beat, Electro, Whodini, and any other type of music. So if you are Goth/Goth to women and aged 16+ then get scribbling to: Kat, 4 Dovecote Cottages, Shenley Brook End, Milton Keynes, MK5 7AA

● I'm a Bucks Fizz fan. Anybody with things about them, write to: Teresa Dutton, 56 Hawthorn Drive, Eccleston, St Helens, Merseyside, WA10 5EF

● My name is Susan and I'm 12. I like Wham! but hate Duran. Would like penfriends from Europe. Contact: Susan Jones, 31 West Road, Shoeburyness, Essex SS3 9DR

I'M 17 AND INTO BOWIE, JAPAN/SYLVIAN, BAUHAUS, DURAN AND MORE. PLEASE WRITE TO: LIISA SAARIKOSKI, KYLLIKINSOLA 3, 60120 SEINÄJOKI 12, FINLAND.

● Hey!!! Stop here, don't go! I'm a fun-loving 15-year-old and I'd like to hear from people all over the world. I like Ho Jo, FGTH, Wham!, Nik etc. Drop few lines to: Katrina Nor 0545, Jalan Jit 3, Phase Six, Taman Herawat, Jln Kang, Selangor, West Malaysia

● I'm 13, female and into having a good time. I dig Rainbow, Status Quo and most heavy stuff, but I also like Tears For Fears, Dead Or Alive, King and Phil Collins. I have phases of Culture Club and Bananarama and the like. Adam Ants is sexy! I would like to hear from people with similar interests in music, but no mad people – please. Write to: Kate Lankester, 6 Bridgeph Way, Ledbury, Herefordshire HR8 2HN

● R U a dreamer? R U into Prince, Thompson Twins, Wham! and Spandau? If yes, write to: [illegible] Nik, 4 Jalan SS2/95, Petaling Java, Selangor, Malaysia. Because life's death without me around – think!

● Hi! Would you like to save a prayer for me? I'm a bored 16 year-old-female who enjoys a good laugh. I'm heavily into Duran Duran but also like FGTH, Madonna, Paul Young and King. If you're aged 15-19 contact Pam at: 51 Park Drive, Baldock, Herts SG7 6EX

● Hi! I'm new to London, a 19-year-old guy into anything from from DD to Sisters. I love clubs and concerts and can play keyboards. Looking for friends. Please write to: Stuart, 9A Hollingham Court, Ranelagh Gardens, Fulham, London SW6

● Name: Miyuki Saitoh. Age: 16. Address: 1-3-12 [illegible] Agei-cho, Saitama-ken 362, Japan. Occupation: High School Student. P.S. I love Englishmen and I am waiting for your letters!

LEARN TO DANCE IN A DIFFERENT WAY

THE QUICK

THE QUICK

DOWN THE WIRE

The New Single on 7" & Extended Mix 12"

AM RECORDS

IMAGINE...

THIS PICTURE 5 TIMES AS BIG,
IN COLOUR + ON YOUR WALL...

YOU CAN GET IT ABSOLUTELY FREE
WITH THE BRAND NEW *12" SINGLE

BRUCE SPRINGSTEEN

GLORY DAYS

★ OUT ON MONDAY ★

TAKE ME HOME

TAKE THAT [illegible] ORDINARY MAN
THEY DON'T [illegible] BUT ALL I CAN
THERE'S [illegible] NOTHING
[illegible]
I CAN'T ME BUT [illegible] KEEP ME WARM
SO I [illegible] I DON'T MIND

[illegible] WAITING
[illegible] WHAT TO DO
THERE'S SO [illegible] WORRY ANY MORE
I CAN'T [illegible] YOU
I DON'T LIKE TO [illegible]
THEY CAN'T [illegible] FEELINGS
LIKE [illegible] NIGHT
BUT I DON'T [illegible] I DON'T MIND

SO TAKE TAKE ME HOME CAUSE I DON'T REMEMBER
TAKE TAKE ME HOME CAUSE I DON'T REMEMBER
TAKE TAKE ME HOME
CAUSE [illegible] MY LIFE
AND CAN SAY TO ME
TAKE THAT [illegible] ORDINARY LIFE
[illegible] WHEN IT'S DAYLIGHT
[illegible] WHEN IT'S NIGHT
I'VE GOT NO [illegible] I DON'T WISH I WERE A STAR
THEY DON'T THINK THAT I EXISTS OH
BUT I KNOW WHO THEY ARE
AND I [illegible] I DON'T MIND
OH I [illegible] I DON'T MIND

SO TAKE TAKE ME HOME CAUSE I DON'T REMEMBER

[illegible]

PHIL COLLINS

IT'S LONELY IN MY NIGHTMARE
WHAT DO YOU DREAM
THAT I'VE BEEN HERE AND THEY'VE BEEN THERE
SCENES WERE FOREVER
I KISSED YOU IN THE RAIN ONCE BEFORE
THE STARS WERE BLUE AND SLEEPING
WHAT LIES BEYOND THIS CEILING

SOUL PASSING THROUGH SOUL (PASSING THROUGH SOUL)
AND HEART BEATING WITH HEART (BEATING WITH HEART)
WE LIVE FAST AND DANGEROUS
WE ARE FAMILIAR STRANGERS

IT'S SIX O'CLOCK AND THE CHURCH BELLS TOLL
THERE MUST BE MORE
I'M SUN FIRES AND MITE (?) SOAL

Toryah

BEYOND CLOSED DOORS
THE MIRROR HATES THE GIRLS I ONCE KNEW
AND OUT WHERE THE HUMAN RACE'S
LOOK AT THE WOUNDED FACES

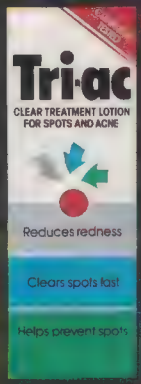
[illegible]

I KISSED YOU IN THE RAIN ONCE BEFORE
AND THERE IN THE WESTERLIES
WE LOVERS HELD EACH OTHERS HANDS

[illegible]

[illegible]

DON'T LET SPOTS SPOIL YOUR SOCIAL LIFE!



To COOL the REDness.

To CLEAR the SPot.

To STOP new SPots.

Only available from chemists.

GIBBS

PERSONAL FILE

DAVE VANIAN

OF THE DAMNED

"Me and my wife used to take turns to sleep in a single coffin, but I'm having a new double one specially made."

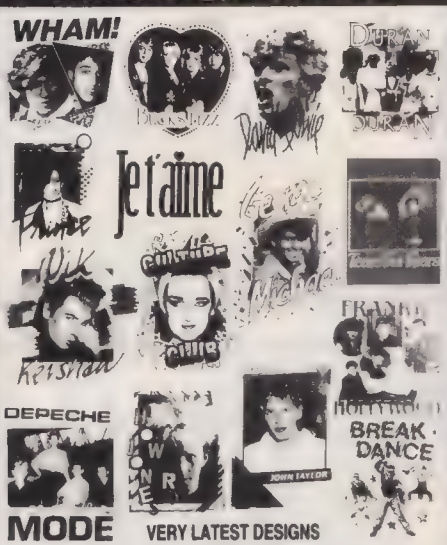
FULL NAME: Lamont Cranston (alter-ego of *The Shadow*, famous Forties superhero).
DATE OF BIRTH: Somewhere around 1856.
DO YOU EVER THINK YOU'RE GETTING TOO OLD TO ROCK 'N' ROLL? Well, rock 'n' roll is a funny term. I'm involved in *music*, not rock 'n' roll. And I think age is irrelevant in music. Just look at James Brown. *(Do we have to? Ed.)*
HAVE YOU GOT ANY CHILDREN? No. Well, none that I know of. Ha ha.
WHAT'S YOUR BEDROOM LIKE? It's frightening! It slopes to one side, so if you want to stand on one side of the room, you slide all the way over to the other side. It's mainly dark red, with lots of brocade around the place, and a big silk canopy made out of an old parachute hanging over the bed.
HAVE YOU GOT ANY BIRTH MARKS? None that you could print in your magazine.
DO YOU KNOW ANYBODY CALLED IGOR? No, but I do know someone called Wilf.
DO YOU SLEEP IN A COFFIN? Me and my wife used to take turns to sleep in a single coffin, but I'm having a new double one specially made. It will have air conditioning and a stereo and be big enough for two.
WHAT WERE YOU IN A PREVIOUS LIFE? Probably Attila the Hun.
HAVE YOU EVER ACTUALLY SEEN A GHOST? Oh yes. There was one who lived with us at my mother's house. He was a raincoated '50s type of figure, and very friendly. He certainly wasn't the kind of ghost who throws things around. He just used to appear, hang around, then disappear again. About 18 people saw him all.
WHEN WAS THE LAST TIME YOU WERE IN CHURCH? The other day, actually. I went to Bristol cathedral. Just sightseeing, you understand.
DO YOU EVER HAVE ANY RECURRING DREAMS? Only the one where I'm being chased by my creditors.
WHAT WOULD YOU DO IF YOU COULD BE INVISIBLE FOR A DAY? I'd like to be a fly on a wall in a few places I won't mention, but otherwise I wouldn't want to go round nicking things or following people or anything.
WHAT DO YOU WEAR IN BED? An earring.
WHAT WOULD YOU HAVE INSCRIBED ON YOUR TOMBSTONE? "I'd rather be in Philadelphia". Philadelphia was W.C. Fields most hated place in the whole world. I've been there myself, and it is pretty awful.
DO YOU THINK FLOWERS SCREAM WHEN YOU PICK THEM? Very possibly. There's an old legend about the mandrake (a weird plant), that if you pick one and it screams it means you're going to die soon. They used to have them growing underneath gallows. You can't see mandrakes during the autumn or winter, but they grow like mad in the summer. Years ago I used to work in a cemetery and there was one growing there. It was odd, because it grew right next to a dead tree in this little patch of ground where nothing else grew. . . .
DO YOU BELIEVE IN LOVE AT FIRST SIGHT? Yes, definitely. I think falling in real true love is very rare, but it certainly happens. I know, because it's happened to me.
WHAT MAKES YOU JEALOUS? Well, materially not much. As far as things go, I always feel I'll have anything I want in the end, so long as I work for them. I can be a bit jealous in love though.
WHAT WOULD YOU DO IF YOU HAD TO GET A PROPER JOB? Book illustrating, maybe. I've never been to art college or any of that rubbish, but I've always loved drawing. Otherwise, I'd like to write a film score, which is something we may end up doing anyway. And I could see myself directing a film, too, though probably not acting in one. I wouldn't mind acting if I could get a part that was really off the wall and out of character, but I don't like the idea of pop stars playing pop stars.
DO YOU EVER WORRY ABOUT YOUR WEIGHT? No. I'm about 10½ stone which is the heaviest I've ever been, but that still isn't fat. I don't put on weight very easily.
WHAT'S IN YOUR FRIDGE? A lot of mould and evil-looking green stuff.

NEW DESIGNS

CHECK OUT OUR NEW SUMMER DESIGNS STILL AT SALE PRICES
BUT HURRY THEY'RE SELLING FAST!

TEES £1.50 SWEATS £3.50

We have T-Shirts & Sweatshirts with photos of the following printed on them.



VERY LATEST DESIGNS

BREAKDANCE BOWIE, BOY GEORGE, CHOOSE LIFE, CULTURE CLUB (AS ILLUSTRATED) DURAN (NEW) (AS ILLUSTRATED), ELVIS, H. JONES, THE JAM J T AIME, JAMES DEAN JAP LOVE, JAPAN, KAJAGOOGOO BOB MARLEY, MADNESS, M. JACKSON, NICK RHODES, RELAX, SIMON LE SON STATUS QUO, THE SMITHS, BRUCE SPRINGSTEEN, S/STEVENS, J TAYLOR, A TAYLOR R TAYLOR, TEARS FOR FEARS T TWINS, UB40, ULTRAVOX, WHAM (LATEST), WHAM GROUP (AS ILLUSTRATED), NEW WHAM BUCKS FIZZ DEPECHE MODE ZZ TOP

TO ORDER

WE WANT TO MAKE SURE THAT YOU'RE COMPLETELY SATISFIED WITH EVERYTHING YOU ORDER FROM US, AND WITH EVERY ASPECT OF OUR SERVICE. TO HELP US TO DO THIS, PLEASE TAKE CARE TO STATE YOUR EXACT SIZE, THE COLOUR & 2nd COLOUR & THE DESIGN YOU REQUIRE ON YOUR SHIRT(S). ALL SHIRTS ARE GOOD QUALITY COTTON. SIZES ARE FROM 22" TO 44". COLOURS AVAILABLE ARE RED, WHITE, BLACK, BLUE, NAVY. MOST IMPORTANT – PLEASE ADD 50p PER SHIRT TOWARDS P&P CHARGES. OVERSEAS ORDERS ARE SENT BY AIRMAIL. EUROPE ADD £1 PER SHIRT, OUTSIDE EUROPE £2. SIMPLY COMPLETE THE COUPON (OR SEND THE ORDER DETAILS ON YOUR OWN PAPER), CUT OUT & POST WITH YOUR MONEY (POSTAL ORDER, CHEQUE OR CASH) & POST TODAY TO THE ADDRESS BELOW. OVERSEAS ORDERS MOST WELCOME. PLEASE MAKE PAYMENTS IN STERLING (CHEQUES, POSTAL ORDERS, MONEY ORDERS OR BANK DRAFTS OR CASH (NOTES) OF YOUR OWN CURRENCY. CUSTOMERS FROM S. IRELAND PLEASE 30p IN THE POUND FOR PUNT/STERLING DIFFENENCE. PLEASE ALLOW UP TO 28 DAYS DELIVERY (OVERSEAS A LITTLE LONGER). FREE CATALOGUE AVAILABLE JUST SEND SAE.

STARPRINTS, PO BOX 13, COALVILLE, LEICESTER LE6 4EZ, ENGLAND

NAME (PLEASE PRINT) _____

ADDRESS _____

_____ POST CODE _____

TEE-SHIRTS
DESIGN(S) _____
COLOUR(S) _____ 2nd _____
SIZE(S) _____
PRINTED FRONT [ ] £1.50
FRONT & BACK [ ] £2.50
2 SHIRTS PRINTED FRONT [ ] £3.00
2 SHIRTS FRONT & BACK [ ] £5.00

SWEATSHIRTS
DESIGN(S) _____
COLOUR(S) _____ 2nd _____
SIZE(S) _____
PRINTED FRONT [ ] £3.50
FRONT & BACK [ ] £4.50
2 SHIRTS PRINTED FRONT [ ] £7.00
2 SHIRTS FRONT & BACK [ ] £9.00

I enclose £ _____ (please add 50p per shirt for p&p)

CONWAY BROTHERS ● TURN IT UP

Young man could you please turn that up
Turn it up turn it up turn it up
Came here to smoke but the volume is a joke
Turn it up
We are doing our best we have just one request
Turn it up

Chorus
If your speakers just can't take it
Better get some more
Gotta keep the people on the floor

Who is it?
Landlord
Now what do you want?
Could you please turn that up
Freaky lights are flashing but the music ain't blasting
Turn it up
The night is almost through so what you gonna do
Turn it up

Repeat chorus

Young man could you please turn that up
Turn it up turn it up turn it up

We know where you want it
We know where you need it (baby baby)
When you wanna dance

We know where you want it
We know where you need it (baby baby)
When you wanna dance
Dance dance dance dance

Turn it up turn it up turn it up turn it up
Please me don't tease me just turn it to the max
Please me don't tease me just turn it to the max
Came here to smoke but the volume is a joke
Turn it up
We're doing our best we have just one request
Turn it up

Repeat chorus

Turn it turn it (got to turn it up turn it up)
Repeat to fade

Words and music by H H J & F Conway
Reproduced by permission Jog Music
On Virgin 10 Records

TINA TURNER

THE NEW SINGLE
"WE DON'T NEED ANOTHER HERO"
(THUNDERDOME) 12/CL 364

12. INCH FEATURES EXTENDED
VOCAL AND INSTRUMENTAL DUB MIXES

FEATURED ON THE FORTHCOMING ORIGINAL MOTION PICTURE SOUNDTRACK

MEL GIBSON
MAD MAX
BEYOND THUNDERDOME
TINA TURNER

AVAILABLE ON CAPITOL RECORDS & TAPES

There's trouble on the streets tonight
I can feel it in my bones
I had a preminition that he should not go alone
I knew the gun was loaded but I didn't think he'd kill
Everything exploded and the blood began to spill
So baby here's your ticket put the suitcase in your hand
Here's a little money now do it just the way we planned
You be cool for twenty hours and I'll pay you twenty grand
I'm sorry it went down like this and someone had to lose
It's the nature of the business
It's the smuggler's blues
Smuggler's blues

The sailors and the pilots the soldiers and the law
The pay-offs and the rip-offs and the things nobody saw
No matter if it's heroin cocaine or hash
You've got to carry weapons 'cause you always carry cash
There's lots of shady characters lots of dirty deals
Every name's an alias in case somebody squeals
It's the lure of easy money it's got a very strong appeal
Perhaps you'd understand it better standing in my shoes
It's the ultimate enticement
It's the smuggler's blues
Smuggler's blues

You see it in the headlines you hear it every day
They say they're gonna stop it but it doesn't go away
They move it through Miami they sell it in L.A.
They hide it up in Tell-U-Ride I mean it's here to stay
It's propping up the governments in Columbia and Peru
You ask any D.E.A. man he'll say there's nothing we can do
From the office of the president
Right down to me and you me and you
It's a losing proposition but one you can't refuse
It's the politics of contraband
It's the smuggler's blues
Smuggler's blues

Words and music Glenn Frey Jack Tempchin
Reproduced by kind permission Warner Bros Music Ltd Heath Levy Music
On BBC Records

GLENN FREY • SMUGGLER'S BLUES

The UNTOUCHABLES

I SPY FOR THE F.B.I.

Look lady
he'll get 12"
but with remission
he'll be out
in 7"

CROSSWORD

ACROSS

4 and 21 The Crowd's truism about hiking in numbers (5,5,4,5)
8 They beat as one for U2 (3,6)
9 A Duran Duran album to be found in 10 across
10 Three-piece band
11 And an even bigger band!
12 Kim Wilde had it to love
13 Taylor or Gummoe?
14 Up, up, favourite subject at school?
17 A band like Autumn in America?
18 Webb who's currently keen on Ben
21 See 4 across
22 Geographical location for Big Country (4,2,4)
23 Say it twice for your favourite band
24 Could be Bowie, or maybe Cassidy
27 "... ... Night" (Phil Collins, ,3,4)
28 Country that was for Africa (1,1,1)

DOWN

1 It was king for Sade (4,4)
2 Sue Lunchbuck makes a band that's difficult to grasp (anag)
3 They tied up the charts with their magic touch (5,4)
4 Wacky DJ Kenny
5 She asked "Where Is My Man?" in 83 (6,4)
6 Direction in which one band instructs you to go
7 What Bowie was doing to the alien?
12 Bob Geldof's Boomtown rodents
15 That "Dolce Vita" Frenchman (4,5)
16 See 25 down
17 I fed red for Mercury man (anag)
19 His rhythm stick has been rediscovered by Paul Hardcastle (3,4)
20 Sounds like a capital record label!
25 and 16 David Lee Roth's jumpers
26 Record label found in semi-detached (1,1,1)

ANSWERS ON PAGE 50

LOOSE ENDS WEAR THE SHIRT!

ONLY £3 INC. P & P
CHECK 12" SINGLE FOR DETAILS

BE SMART!
OFFER CLOSES 17TH AUGUST

GOLDEN YEARS

THE NEW LOOSE ENDS 7" & 12" SINGLE
IN YOUR LOCAL SHOP NOW

VS 795 VS 795-12

IF BANK MANAGERS WENT BACK TO COLLEGE WHICH BANK WOULD THEY CHOOSE?

Would they choose the first bank that they saw?

Would they choose the bank with the most attractive free gift?

Or would they, given their experience of matters monetary, choose the bank that offered a special range of services exclusively designed to meet the needs of students?

The reason we offer such a range is simple.

As students often turn out to be our most valued customers we're happy to help them when they need help most.

Free Banking.

Our aim is to stretch the student grant cheque as far as possible.

So as long as your account's in credit, cheques, standing orders and statements come absolutely free.

This even applies if you take advantage of our £200 overdraft offer. Although, of course, we do charge interest on the money you borrow.

Student Business Officer.

There's a Student Business Officer at every branch near a college. More or less your own age, they're specially trained to sort out any financial problems you might have.

They'll advise you on your budgeting, even supply a reference for your landlady if you want one.

£200 Overdraft.

We know that, financially, students have a tough time of it. Particularly in the first term.

So if at any time you think that your money isn't going to go far enough talk to your Student Business Officer.

As long as you're 18 or over with a UK LEA grant (or proof that your Tuition Fees are being paid by your Local Education Authority) and provided you've handled your account responsibly, we'll arrange for you to have up to £200. The interest we charge is at a special low rate.

Low-cost Insurance.

Since you'll be living away from home your belongings won't be insured.

That's why we've come up with a special insurance scheme for students.

For a small yearly premium, we will insure your belongings while you're at college and you can pay the premium in two half yearly instalments. And every year that you're at college we guarantee the premium will remain the same.

Barclaycard.

As long as you're 18 or over when you pay in your UK Local Education Authority grant cheque, you can normally have a Barclaycard. If you're not in receipt of a grant we need proof that your Tuition Fees are being paid by your Local Education Authority.

A Barclaycard guarantees cheques in the UK up to £50 and enables you to draw cash from any branch, provided your account can stand it.

A Barclaycard also doubles as a credit card.

Barclaybank Card.

With your Barclaybank card you'll be able to use the Barclaybank machines outside many of our branches at any time.

As long as your account can stand it you'll have access to your money, in the week and at weekends.

Talking of weekends, you'll be interested to know that over 400 of our branches are also open on Saturday mornings.

Deed of Covenant.

If your parents are contributing anything to your education we can help you arrange for it to be paid under a Deed of Covenant.

This could give you a substantial benefit.

For every 70p your parents contribute you may be able to reclaim 30p from the taxman.

Graduation Loan.

We also offer you something to help you over that crucial period between graduating and receiving your first pay cheque. You could have up to £500, again at a special rate of interest.

Moneyguide and Account Opening Pack.

As soon as you open an account you'll be given a special pack. In it you'll find a cheque book cover, a place to store your cheque book and your statements, as well as the application forms for the other services we've mentioned.

In it too you'll find a booklet that acts as an introduction to Barclays. It's called Moneyguide.

It tells you everything you need to know about a bank.

Everything, in fact, from how to write a cheque to what to do if you lose your Barclaycard.

Get organised before you get to college.

The first days at college are hectic. Buying books. Arranging courses. Settling in.

By opening your bank account before you start, you'll have one less thing to worry about.

Fill in the coupon and send it to us. We'll open your account and have everything ready at the most convenient Barclays branch to your college.

We'll let you know in advance which branch this will be.

Please open a cheque account for me

Surname (Mr/Mrs/Miss) (BLOCK CAPITALS)

Forename(s)

Address

Tel No

I shall be studying at

(NAME & ADDRESS OF COLLEGE OR UNIVERSITY)

Course

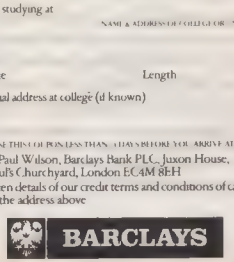
Start Date Length

Residential address at college (if known)

DO NOT USE THIS COUPON LESS THAN 7 DAYS BEFORE YOU ARRIVE AT COLLEGE

Post to: Paul Wilson, Barclays Bank PLC, Juxon House, 94 St Paul's Churchyard, London EC4M 8EH

For written details of our credit terms and conditions of card issue, write to the address above



SH 177

BUCKS FIZZ IN AUDITION SWIZZ QUIZ!!!!!

DON'T CALL US, W

They came from Scotland! They came from Newcastle! They even came from Spain! 800 girls all hoping for fame and stardom with chart-topping popsters Bucks Fizz! And what did they get? Disappointment! Heartache! Gloom! And not so much as a word of thanks. We sent out own undercover girl, Karen Kay (left), to undergo the ordeal of the Fizz audition . . .

Crikey! *What* a palaver! All week the tabloids had been running "sizzling, soaraway sexclusives" on the Bucks Fizz story. "The Hateful Bitchy World Of Bucks Fizz!" squealed one headline; "Jay Quits In Bucks Fizz Love Row!", "Fizz Fury Over Jay" and "I've Had Enough Says Sexy Jay" were some of the (many) others. It was just another sordid little showbiz story, really; Jay Aston slagged off Bobby Gee, Cheryl Baker, Mike Nolan and manager Nicola Martin – Nicola, Mike, Cheryl and Bobby slagged off Jay in return. Ho hum. And with a new single to promote – their first since the coach crash last December – Bucks Fizz were going to waste no time in replacing Ms. Aston.

Auditions were to be held at London's Prince Of Wales Theatre: applicants had to be no taller than 5'4" (so as not to dwarf the tiny fellas) and had to come, with their own sheet music, prepared to sing'n'dance'n'beam'n'dazzle. So on a grey Friday morning, 800 so-called hopefuls formed a queue around the building. Or 801, actually, if you count *Smash Hits*' very own undercover auditionee stooge, Karen Kay.

"If I get this job, I'll *kill* you!" warned Karen, ex-bass player of punky girl group The Gymslips (and *not* a Fizz fan). Karen had left her leather jacket at home and un-spiked her hair for the occasion – but that was as far as she was prepared to go for the sake of this journalistic "scoop". "I suppose I'll be the only one there with black hair," she moaned, clutching her sheet music of Kate Bush's "Wow" (especially chosen to confuse the piano player at the audition).

She needn't have worried about the hair. There were *all* sorts waiting outside the theatre – from raven-headed midgets to blonde Amazons (some of whom quite clearly did not fulfill the height qualification). Karen needn't have worried about the sheet music, either, for she never got to sing – and nor did about 750 of the other girls.

"It was disgusting!" reported Karen after her short ordeal. "It was like dreaming about a car accident. They took fifty of us in at a time and there were these men in suits and a woman writing things down. And we had to sort of parade about like a beauty contest and they just said 'You, you and you'. They

Bucks Fizz In Split Shocker!! But who on earth could *ever* replace the multi-talented Jay Aston? *That* was the question . . .

Cheryl Baker and Bobby Gee pose with the "lucky girls" on the shortlist

Photo: Syndication Int'

A TOM HIBBERT EXPOSÉ

VE'LL CALL YOU...

Photos: Simon Potter

The hopeful hordes gather outside the theatre – but at the end of tears

Samantha from Manchester – I'm going to sing the theme from *Flashdance*. I suppose I've got as much chance as anyone else here and if nothing comes from it, well, it's still experience isn't it? I'm quite like Bucks Fizz.

Kim from Watford – I'm going to sing 'Will Survive' but I don't know if I'm with a chance because I've got brown hair. I could always dye it. I suppose I've done lots of auditions for *Annie*, *The Sound Of Music*, *Bugsy Malone* – Some of them are horrible audits, they treat you like cattle. That's what an audition like this is – just a cattlemarket.

Julia from Surrey – I'm singing 'Take Me For A Night In New York' because it's the only pop song I know. These auditions are hysterical. I just laugh my way through them. They're so funny! I mean, look at the sort of people who turn out! My God! Do I look like Bucks Fizz? Hmmm.

Debbie from London – I'm going to be singing 'Run To You' by Bryan Adams. She's a strong vocalist. Bucks Fizz are great, they've got a fabulous image. I have my own band but they don't know I'm doing this so I'd rather not say what they're called.

Dominique from Hampton – I should be in college today but it's maths and I don't really like maths. I'm hoping to sing 'Nobody Does It Better' by Carly Simon. Bucks Fizz? Their image used to be a bit too glossy but now they're gone I think they're looking to change it to something more sensible – long hair and bodices, something like that. I like any music apart from reggae and punk – don't mind heavy metal, can get into that.

Alison from Surrey – I haven't decided what to sing. God knows why I'm here – I'm terrified. I love Bucks Fizz. (detectable note of sarcasm here)

Linda from Hertfordshire – I'm going to sing something from *Evita* by Andrew Lloyd Webber. I sing on the chorus of a Christmas record called 'This Is The Sound Of Christmas' once. It was okay. Bucks Fizz are okay, their music's good and their image is good. My dancing isn't super but I can move and it's handy.

Suzanna from Sandford – I'm singing 'Will You' by Hazel O'Connor. I did an audition for *Grease* once – I got through about three rounds of it but my dancing let me down in the end. This is probably going to be a waste of time too – I'm not blonde and I wasn't going to dye my hair just for today. Bucks Fizz are alright but I prefer music that's a bit more substantial.

Xandre from London – X A N D R E. It's after my granny. She died when I was born, which tells you a lot. I'm going to sing 'Diana Ross Is Lost Time', 'Save Him' and 'Yesterday' by The Beatles. I used to sing in my dad's group. His surname's Cooper and we were called The Cooper Cutlets. But I'm a secretary now. I've got the day off work. I wasn't too fussed on Bucks Fizz when they were in the Eurovision Song Contest. Actually, I prefer Dead Or Alive and Frankie Goes To Hollywood and Paul Young and Howard Jones.

Susannah from Surrey – This is my first audition and I don't really know what I'm going to sing. Do I think I've got a good chance? No. Do I look like Bucks Fizz? Not really.

picked three out of the fifty and then said to the rest of us 'Leave as quickly and quietly as possible!' No 'Thank you very much for coming' or anything like that.

"I couldn't care less for myself but *some* of those girls had come from places like Scotland, probably spending a whole week's dole money in the process, and they didn't get a look in. The girl next to me had written her own song specially for the audition – and she never got to sing a note. I didn't see any of Bucks Fizz there – except Cheryl who just stood in a corner, talking to a friend and ignoring us. The whole thing was nasty and cheap – much, much worse than a Miss Southport competition, or something like that."

Meanwhile, the queue outside the theatre was growing longer as late-comers arrived. Pressmen from the daily papers were drawing glamorous types out of the crowd and photographing them with age-old Fleet Street cries of "Show us a bit of leg, love!" "Ugh!" said Karen. One could only agree with this sentiment . . .

Photo: Steve Rapport

The one that got the job 21-year old Shelly Preston from Wareham in Dorset.

THE WRITE STUFF

Hey mystery lady can I spend the night with you (ooh)
Can I have your number (woah)
I'll be anything you want me to (ooh)
We ought to get something started
(Something started)
Ooh I can tell so very well he has left you broken hearted
It's time to start mending your heart

Darling when the nights are cold and lonely (lonely)
I will keep you warm
(You need to be loved by me) mystery lady oh
(You need to be loved by me) mystery lady oh
Yeah yeah yeah

Hey there mystery lady love is but a kiss away (ooh)
And you can bet your bottom dollar (woah)
I'll do anything to make you stay
Oh so let's get something started (something started)
Why hesitate girl I can't wait
There is so much that you're missing (you're missing)
The fire in your eyes you can't disguise
So darling when the nights are cold and lonely (lonely)
I will keep you warm

MYSTERY LADY

BILLY OCEAN

(You need to be loved by me) yeah mystery lady lady yeah
(You need to be loved by me) mystery oh my mystery lady

Girl I'll come knocking at your door (ooh)
Caught in your magic just look what you've started

So darling when the nights are cold and lonely
You're lonely but I keep you warm
(You need to be loved by me) yeah mystery lady
Don't you want to be loved by me oh mystery oh
Mystery lady lady
(You need to be loved by me)
Oh when the nights are cold and lonely
Mystery lady (don't you want to be loved by me)
And I want you to be my baby mystery lady
(You need to be loved by me) I need to be loved by you
You need to be loved by me
Don't you want to be loved by me

Words and music by [illegible] Wadder [illegible]

PLEASE SEND ME THE SMASH HITS STATIONERY WALLET I ENCLOSE CHEQUE POSTAL ORDER FOR £1.75.

NAME

ADDRESS

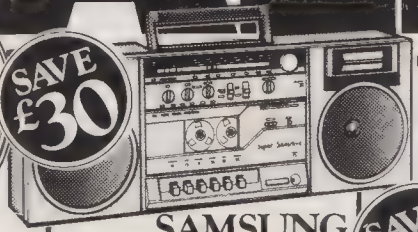
NAME

ADDRESS

LASKYS SALE

SAVE £2

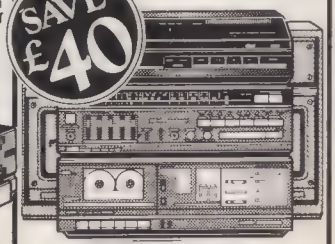
SANSUI
Personal Stereo FXW 30R
SALE PRICE £27.99



SAVE £30

SAMSUNG
£49.99 Combo P34L
SALE PRICE

PLUS! A huge range of accessories, headphones, tapes, compact discs, cables and plugs.



SAVE £40

AIWA Midi System V200
£389.99
SALE PRICE

SAVE £50

PHILIPS
£249.99 Compact Disc CD104
SALE PRICE

SAVE £30 OFF EACH

JVC
Turntable LA120 (Above)
Amplifier AK100 (Below)
£49.99 £59.99
SALE PRICE

SAVE £10

YAMAHA
Keyboard PS200
£89.99
SALE PRICE

SAVE £30

KEF
Coda 3 WN
£69.99
SALE PRICE

GREAT SALE BARGAINS

	SAVE	SALE PRICE
PERSONAL STEREO		
Sanyo MG55 Personal Stereo	£8	£29.99
Philips 1680 Personal Radio	£2	£17.99
PORTABLES		
Sony CFM 100L Stereo Radio Cassette	£5	£44.99
Philips D8334 Stereo Radio Cassette	£10	£89.99
Philips D8254 Comb.Stereo	£5	£64.99
Toshiba RTSX4 Comb.Stereo	£20	£129.99
HI FI SEPARATES		
JVC LA210 Turntable	£20	£89.99
Sansui A500 Amplifier	£5	£64.99
Wharfedale 300 BK/WN Loudspeakers	£10	£39.99
AR 8LS (BK) Loudspeakers	£20	£59.99
MIDI SYSTEMS		
Sony Compact 26	£10	£299.99
COMPACT DISC PLAYERS		
Ferguson CD01	£50	£249.99

LASKYS

More on offer – More to offer

*2 year parts and labour guarantee on Hi-Fi and TV. 1 year on VCR's, portables, video cameras, computers and peripherals.

All credit offers subject to acceptance by Laskys Credit Brokers. Subject to status. Prices correct at time of going to press. All offers subject to availability. No indication is given, or is meant to be given, that sale merchandise has been offered at its 'original price' for a continuous period of not less than 28 days in the preceeding six months. Previous prices have been charged by our store at 42 Tottenham Court Road, London.

INSTANT CREDIT - NO DEPOSIT - NOTHING TO PAY UNTIL OCTOBER

Laskys Credit Brokers. All offers subject to acceptance. Ask for details. APR from 31.3%

letters

WRITE TO: SMASH HITS, 52 – 55 CARNABY STREET, LONDON W1V 1PF

THE BEST LETTER GETS A £10 RECORD TOKEN

We here in Bognor Regis also look forward to the long awaited *McDonalds* to open.

So far they're still knocking out the bike shop.

A Vampire's Tooth, Bognor.

Mmmmmmmmmmm. I can almost smell those chicken McNuggets a-fryin' and a-sizzlin' on the stove already. Yum!

Dear Black Type,

In a recent issue of your intriguing journal a reader claimed that the TV programme that invented rock 'n' roll was *The Magic Roundabout*. (*Letters*, June 5). Your "Musicologist" chappie counter-claimed that actually it was *Crossroads* because David Hunter and Bruce Springsteen are the same person. They were both deeply wrong. The programme that invented rock 'n' roll was, in point of actual fact, *Mary, Mungo And Midge*.

Examine the facts!

Mary. A name that is scattered willy-nilly along rock's lost highway. Mary Hopkin, award-winning chanteuse who discovered the Beatles. Mary O'Hara, supreme harpist and source of inspiration for The Pogues. Jesus And Mary Chain, the musical success story of the decade. . .The list is endless. . .

Mungo. Obviously the source of inspiration for Mungo Jerry (*who? – Ed.*)

Midge. Midge Ure. The World's Greatest Living Scotsman.

And as if *that* were not enough proof, what about the *Mary, Mungo And Midge* theme tune? *Da Dee Da Dee Dum Dee Dum* etc. Remind you of anything? How about Culture Club's "The Medal Song", a record that would have soared to the top of the charts except that no one actually bought it.

So there you have it.

A Cleverer Trousers Than You, Canterbury.

A Famous Musicologist writers: Pah! If you need further convincing that rock's lost highway leads to the portals of the *Crossroads* motel, ponder *this*. Why did tousle-haired test-tube baby father Kevin Banks decide to "emigrate" at almost exactly the same time as The Power Station started looking for a new singer? Eh? Coincidence? Pshaw! Kevin Banks *is* Michael Des Barres.

Dear Sirs,

Today I bought a copy of *Smash Hits* and paid 43 pence for it. I won't be making the same mistake and wasting money on your so-called "magazine" again, which if it purports to be a typical example of "Pop Press" leaves a great deal to be desired.

I, along with many others, happen to think that a certain Bruce Springsteen is one of the better entertainers around at the present time who gives his all in his live concerts as opposed to miming on every conceivable TV programme possible - pop or otherwise.

"Springsteen: A Quiz Called Bruce" (June 19) was one of the most objectionable attempts to influence readers opinions of any personality I have ever had the misfortune to attempt to comprehend.

On the assumption that in the opinion of your various slurs on every aspect of his make-up, Bruce Springsteen is some kind of social disease, it would appear that all the hundreds of thousands of fans throughout Europe who have bought tickets for his sell-out concerts are in the same way afflicted and if not treated soon will be in need of medical attention also.

A Ripped-Off-For-43p-Ex-Fool.

Ho ho ho! (It's the way we tell 'em.)

Your constant slagging off of Bruce Springsteen in recent issues is quite pathetic and smacks of sour grapes. It's quite obvious that the reason you have chosen to be so abusive is that you couldn't get an interview with him so you turned against him. I will not be buying your pretty little rag again.

Springsteen Fan And Proud Of It, Norwich.

Well, akchewlee, for your information, in particular point of fact, *Smash Hits* is the only British music publication to have run an interview with His Humble Bossiness this year – issue dated January 31 to be precise. So nyah, nyah to *you*, matey boots!

Dear **Black Type,**

Admit it. You thought Bruce Springsteen was a human being, the future of rawk 'n' rawl and all that. Well, you'd be wrong. On close examination of the facts, it is fairly obvious that this "man" is a fiendishly well-disguised machine.

Take the way he plays his guitar (or should I say gee-tar) with a decidedly mechanical movement of

the arm – he doesn't even *look* at what he's doing. His latest smasheroonie record only uses six notes – is this so that Brooooce doesn't overstretch his memory banks? He charges an exorbitant £15 for entrance to his concerts, then gives all the profits away. He gallivants around on stage for hours without getting tired. He sings typically "machine-like" songs about driving around in cars. He has a wistful fixation with the word "born". He wears slightly flared jeans. His music is mindnumbingly boring. He is presently getting more media attention than the C5. Hordes of people have been driven mad by hordes of other people asking them "Have you got your Springsteen tickets yet?" when the first horde of people didn't give a *Castlemain XXXX* about going to a Springsteen concert in the first place.

Bruce Springsteen the greatest man in the Universe? My bottom! I wish his batteries would hurry up and run down and give us all a bit of peace.
The Jesus And Mary Chainstore, Rugby.

Brothers! Sisters! I'm just a prisoner of rock 'n' roll! Yeah! Phew! Highway! (*Shut up – Ed.*)

Dear **Black Type,**

While watching that fabulous detective duo *Simon And Simon* and other right, I noticed that the name of the bar used in that the name of the bar used in that particular episode was the "Mai Tai". Crikey!
Shauna McDonnell, Co. Louth.

An Even More Famous Musicologist writes: Proof conclusive that it was neither *The Magic Roundabout* nor *Mary, Mungo And Midge* nor *Crossroads* but, in point of absolute definite fact, the thrilling private eye twosome, *S&S*, that created rock 'n' roll. Examine the facts:

1) Simon And Simon are brothers but don't look anything like each other – just like the Taylor brothers in that epoch-making popular combo The Power Station.

2) One of the brothers gets to kiss lots more "curvaceous lovelies" than the other one – just like the Taylor brothers in that epoch-making popular combo The Power Station.

3) Roland Orzabal and a kangaroo. I rest my case. (*Thank goodness for that. – Ed.*)

Dear Liza Taylor (*Letters*, June 5),

So you think that Stephen "Tin Tin" Duffy's hit "Kiss Me" bears a remarkable similarity to the Bible's diction? Well, get a load of this:

From Russ Abbot's blockbusting single "Atmosphere" comes: "What an atmosphere, I love a party with a happy atmosphere."

And from the Bible - the book of Ezekiel, Chapter 2, Verse 1 – the lines: "Son of man, stand upon thy feet and I will speak unto thee."

The resemblance is stunning, is it not?
The Secret Policeman, Burnley, Lancs.

Golly! Is there no end to this blasphemous plagiarism? Why, only the other day I was attempting to tune my *Boots* music centre (£29.99 – reduced for quick sale – a snip!) when I chanced upon a broadcast from Austria. Yes! It was that trilling tunesmith Garry Lux once again, and he was singing: "*Tootle-boom vee hoot mein double glazing eez swirling round*" (or something like that). Do these words remind you of anything? (*No, actually. - Ed.*) **Me neither. Which only goes to prove that G. Lux is a *true* original!**

To the two Culture Club fans near Milton (but they'll get over it) Keynes, (*Letters*, June 19.)

Yesterday I went to the Longest Day concert at the Bowl. I would like to say that I thoroughly agree with Paul Weller's song "Come To Milton Keynes". I have never, ever seen a city like it. It has no character whatsoever. Everything is so perfect. For a supposedly busy Saturday there was nobody about. Is this how they manage to keep their town so amazingly clean? Or is it just that the poor people who have to live there never go out?

The only enjoyment I got out of that place was the concert. The fab

Telephone: Vince Keen

You've heard of Duran! You've heard of Wham! But now here's. . . The Dyno 4 Plus Horace!! Surely the most amazingly unbelievable, trendiest and sexiest bunch of blokes *ever*. My dad is the one wearing glasses and his name is John. Bit like John Taylor, don't you think?
Crazy Le Bonue, Wolverhampton.

YOUR FIRST JOB

AFTER A YEAR SOME BANKS GET A BIT NASTY

THEY CHARGE

Some banks offer you free banking when you open an account

But after a year or so they can start to charge you. Every time you write a cheque. And every time you use a cash machine

But, when you open an account with the Midland, and pay in your first pay cheque, you get Free Banking

So like all of our personal customers who stay in credit, you won't be charged a penny for any of these services

So call in and see us about opening an account.

And remember there's no need to be frightened of bank charges

Midland
The Listening Bank
© Midland Bank plc

letters

U2 and Billy Bragg. 10 out of 10.
Paul Weller's Right Hand Woman, Birkenhead.

Dear Culture Club fans of Milton Keynes,

Having read your letter on how wonderful Milton Keynes is, I would like to disagree. The place isn't a city at all. They have their own form of secret police – if they can't bribe you to stay by giving you a red balloon, they leave you to get out of the place, which is almost impossible I might add. The road signs are pathetic – they are all in a special code for the people of Milton Keynes. They have arrows with diamonds and other incomprehensible shapes in the middle. There is no escape.
Fiona, Hanworth, Middx.

Dear **Black Type,**

Having read the recent Fish interview (June 5), I ask myself "Why can't Fish breakdance?" Is there some unknown handicap in this great Scottish warrior? Or does he just find it difficult to breakdance whilst throwing chocolate cake at the ceiling?

On a totally different track, it appears that Fluffy the Fruit Bat is not really fluffy at all and therefore was a poor choice of name. He should, of course, been called Yorick as immortalised by the famous words:

"Alas poor Yorick, I knew him fruit bat"

as written by the bard himself (W. Shakespeare).
The Jester, Stoke-On-Trent.

Fluffy the Fruit Bat replies: "Turn it down, squire! Some of us is trying to get some kip, knoworrimean!!"

I object to *Smash Hits* calling Alannah Currie a "chicklet" (June 5). Please do not do it again.

Thank-you.
Thompson Twins Fan.

After reading your 'O' Levels feature (June 19) and Martin Fry's very narrow-minded remark that things like Religious Education and Chemistry shouldn't be taught because they're not needed, I'd like to say that although I am not at all involved in any religion, I took an 'O' level in R.E. which I found very interesting.

Maybe Martin Fry is under the impression that the subject only incorporates the use of the Bible. Obviously this is part of it, but the Bible is used to relate to present day issues including education, marriage, divorce, abortion and euthanasia which are highly relevant topics in life today.
C. Holbrook, Welwyn, Herts.

Dear **Black Type,**

Here, for your enjoyment, is an adaptation of "19" entitled "Rainbow Fever":

In 1979 *Rainbow* seemed just like another children's programme
But it wasn't
It was different in many ways
And so were those who were in it
On *Playschool* the average age of the viewer was nine
On Rainbow it was nineteen
On Rainbow it was nineteen n-n-nineteen

All those who remember *Rainbow* won't forget what they see
A man in a bear suit
Two puppets with one hand and a bloke called Geoffrey
Everybody knows that
Everybody knows that

In Britain an ITV spokesman said today that more than 700 Playschool viewers changed channels because of this programme. Throughout Britain the BBC lost a total of 2,689 viewers
B-B-Bungle B-B-Bungle

According to a TV administration study half of *Rainbow*'s viewers suffer from post-*Rainbow* symptoms. Geoffrey complains of alienation, rage and guilt. Zippy sometimes succumbs to suicidal thoughts
Six years after *Rainbow* first began people are rushing home to watch it
All those who remember *Rainbow* won't forget what they see
Rod, Jane and Freddie whose average age was 90
Z-Z-Zippy
G-G-George
B-B-Bungle
G-G-Geoffrey
Rod – *Rainbow*. Jane – *Rainbow*. Freddie – *Rainbow*. Purple slacks – *Rainbow*
Everybody knows that
Everybody knows that
I wasn't really sure what was going on
I wasn't really sure what was going on
E-E-Etc.
E-E-Etc.
Rod Hull's Pink Windmill, Greenford, Middx.

A work of almost blood-curdling genius. Please accept a £10 r-r-record t-t-t-t-t-t-t-t-oken.

Who the hell does Tom Hibbert think he is? Taking the mick out of the latest Ramones record is one thing, (*Singles*, July 3) but to say that punk is dead is an entirely different kettle of fish!

I admit that there'll never be another band like the Sex Pistols but punk isn't dead just yet.

Mr Hibbert obviously hates punk so he won't have been to any punk gigs, so how can he know about or feel the excitement and the atmosphere experienced in such a situation?
Mrs Past-It Ramones Fan.

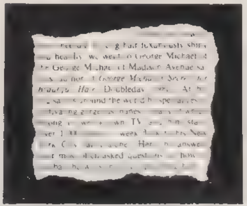
Eh? But Hibs made The Ramones' waxing his single of the fortnight. I.e. he *liked* it. And he *still* wears a disgusting old leather jacket to work. Ugh! Funny old world, isn't it?

I noticed that in *Bitz* (June 19) Sister Sledge were at pains to point out that their dire nonsense, "Frankie", is actually about Frank Sinatra.

This distresses me, to say the least, since Mr Sinatra is well known for his "right-of-centre" views confirmed by his recent tour of South Africa – a kick in the eye for blacks all around the world.

However, worse than Sinatra's actions is a black act recording a song praising this man who, by his actions, has endorsed apartheid – surely the ultimate act of placing greed before morality.

Sister Sledge should be ashamed of themselves.
Steven Braune, London.



Do you like the cutting I found in an American magazine? And we all thought he wore a wig!
The Girl In The Black And White Polka Dot Skirt, London.

Dear **Black Type,**

I thought I had better write in and enlighten a few of your more gullible readers that playing records backwards on your record player ruins both. You see the needle is at the wrong angle and not only does it scrape into the record, it also bends the the needle. You don't see the Almighty Sir Bagpussford playing records backwards on his record, player, do you?
A Devoted Numan Fan Lost Somewhere In Kent.

No you jolly well do not. And why is that? Because the All-Wise One avec le smelly cushion has no *need* of material trappings such as hi-fi machine etc. I.e. he hasn't *got* a record player, brainy drawers.

Dear **Black Type,**

I too was blind. A jaded cynic wandering the quagmire of mediocrity. But then. . .But then. . .Yes. I have seen the light. Hallelujah!
A Born Again Bagpusstian.

HalleluJAH! It is letters like yours that make my work – often so thankless and gruelling – worthwhile. Raise up your voices! Lift up your hearts! Hurrah! Rejoice, oh fellow prisoners of rock 'n' roll!!! Rejoice!!!!! Rejoice!!!!!!!!!!!!!!!!!!!!!!
(Oh, DO pipe down. Exclamation marks don't grow on trees, you know – Ed.)

Very Important Newsflash!

There is going to be a *McDonalds* in Ipswich.

At last!
A Piece Of Hippie Paper, Ipswich.

Yum!!!!!!!!!!!!!!!!!!!!!!!!!!!
Byeeee!!!

Smash HITS

52-55 Carnaby Street
London W1V 1PF
Telephone 01 437 [illegible]

Editorial
Editor: Steve Bush
Design Editor: David Bostock
Design: Kimberley Leston/Vici MacDonald
Staff Writer: Tom Hibbert
Staff Writer (Features): Maureen Rice
Staff Writer (Bitz): Peter Martin
Staff Writer (Reviews): Chris Heath
Research/Get Smart: Linda Duff
Lyrics: Lisa Anthony

Special thanks this issue:
Ian Cranna/Neil Tennant

Writers
Ian Cranna/Fred Dellar/David Keeps/Simon Mills/Dave Rimmer/William Shaw/Neil Tennant

Photographers
Peter Ashworth/Andrew Catlin/Jill Furmanovsky/Michael Putland/Steve Rapport/Paul Rider/Sheila Rock/Virginia Turbett/Eric Watson

Cartoons
Kipper Williams

Product Manager: Fiona Smith
Ad Manager: Carole Harris
Ad Executive: Mary Calderwood
Ad Production: Carrie Spacey
Advertisement Director: Zed Zawada
Editorial Director: David Hepworth
Publishing Director: Tom Moloney

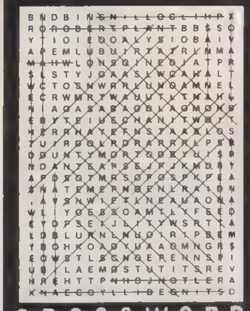
Circulation Department
EMAP, Bretton Court, Bretton
Peterborough PE3 8DZ

This magazine is published by EMAP National Publications Ltd., Peterborough, and printed by Peterboro' Web, Peterborough. Origination by Tableau Photosetting, London EC1. Colour separation by Planflour Colour Ltd., London EC1.

Songs must not be printed without the consent of the copyright holders.

STAR TEASER

ANSWERS FROM PAGE 56



CROSSWORD

ANSWERS FROM PAGE 42

ACROSS: 1 and 21 "You'll Never Walk Alone"; 8 "Two Hearts (Beat As One)"; 9 "Rio"; 10 Trio; 11 Orchestra; 12 "Rage (To Love)"; 13 Andy (Summers); 14 "History"; 17 Fall; 18 Marti (Webb); 22 "East Of Eden"; 23 Duran (Duran); 24 David (Bowie); 27 "One More (Night)"; 28 USA (For Africa)

DOWN: 1 "Your Love (Is King)"; 2 Untouchables; 3 Loose Ends; 4 (Kenny) Everett; 5 Eartha Kitt; 6 (Go) West; 7 "Loving (The Alien)"; 12 (Boomtown) Rats; 15 Ryan Paris; 17 Freddie (Mercury); 19 Ian Dury; 20 London; 25 and 16 Van Halen; 26 (S)EMI-(Detached)

MADONNA

YOU CAN DANCE

NEW 7" AND 3 TRACK 12" SINGLE

INTO THE GROOVE

FOR INSPIRATION

SIRE

DISTRIBUTED BY WEA RECORDS LIMITED. A WARNER COMMUNICATIONS COMPANY.

TAKEN FROM THE FORTHCOMING ORION PICTURES FILM

DESPERATELY SEEKING SUSAN

YOUR FIRST JOB

"NEVER MIND THE CHEQUE WHERE'S THE CHEQUE CARD?"

If you haven't got a cheque card then most shops won't accept the cheques you write.

But when you open an account with the Midland, and pay in your first pay cheque, you get an AutoCheque card.

It not only lets you get money out of our AutoBanks 24 hours a day, it also guarantees your cheques up to £50.

You may find that this is something you and shop assistants will appreciate.

Call in and see us about opening an account

Midland
The Listening Bank

© Midland Bank plc

It is, one can only assume, a fairly normal Friday afternoon by the pool of the Sunset Marquis Hotel, Hollywood. As the sun burns down and waiters amble around with trays of cooling cocktails, all manner of pop people don their designer sunglasses and set about the business of the day. Over there, for example, a local TV show is interviewing Holly Johnson. Limahl pads purposefully about in a pair of baggy floral swimming trunks. Ped, Mark and Nash splash about in the water and cheerfully insult anyone within earshot. Producer Steve Thompson lies outside his room playing tapes of his own re-mixes (Bowie's "Loving The Alien", Tears For Fears "Shout", Belouis Some's "Imagination" etc.) at inescapable volume. On the sun-bed next to him, Paul Rutherford quietly tops up an already ample tan. Seated at a table, Frankie manager Tony Pope and his American counterpart Ron Weisner (also one of Madonna's managers) discuss the strength of the dollar. A few yards away, Belouis Some manager Danny Socolof ponders the ins and outs of t-shirt sales with David, his merchandising man. As a photographer sets up shop in another corner, King's manager, Perry Haines hurries by, on his way out to some pressing business appointment.

All around roadies, managers, musicians, talent scouts, photographers, journalists, TV presenters and record company people are talking shop, taking the sun, quaffing drinks, plunging into the pool. Oh yes, and in the middle of all this there's *me*, suntan oil in one hand, notebook in the other, interviewing the man they're all calling Belouis Some but who is actually more commonly known as Neville or just plain "Nev".

Twenty-five year old Neville Keighley, native of south-east London and a man about to release his third British single, "Some People", turns gently in the sun and casts his mind back eight years to when he was in the process of failing all his A-levels, doing odd jobs, making loads of demo tapes (some with Roland and Curt of Tears For Fears) and getting absolutely nowhere. "I never had a band or a name or an image. I just had these songs."

Suddenly he leaps up and, roaring with laughter, throws his American press agent in the pool. This has been happening to the poor woman about three times a day for the entire duration of Belouis' US tour with Frankie Goes To Hollywood. She surfaces resignedly and slopes off to change into some more old clothes.

By all accounts Neville was a fairly quiet sort of chap before meeting The Lads. Now he spends a "bloody fortune" on clothes, has a bash at chatting up every woman in sight, stays up carousing all night, every night, and throws someone in the pool about every five minutes.

"I couldn't wish for a better band to be on tour with than Frankie," he says.

Frankie seem to like *him* too, calling him by a procession of nicknames: "Belushi" "Beluesey" or "Belousy". His act, the two nights I see it at the open-air Greek Theater in the Hollywood Hills, is a fast, rough and hard-working attempt to get the audience on the move. At one point he literally drags people in the front rows to their feet. That it palls next to Frankie's utterly fab performance is just bad luck, really.

After "five years on the dung-heap", Neville gratefully accepted some cash from his Aunty Jane, recruited a band of "male models and session musicians" and chose his current name. "I liked the name Louis. Then it became Belouis. And I walked around for two months thinking, 'Belouis . . . something'. Then I thought: 'that's it! Belouis Some!'" After five weeks of rehearsals he began playing odd nights at London's Embassy Club and soon began pulling crowds. One night the crowd was the Duran Duran party after that Prince's Trust concert two years ago. Duran managers Paul and Michael Berrows were just starting a publishing company, and offered Neville's manager a deal after hearing him play just one song.

Two days later Neville was a fully-fledged recording artiste. One way or another, he managed to persuade all sorts of famous musicians to play on his LP — Bernard Edwards and Tony Thompson of Chic, ex-Bowie guitarist Carlos Alomar — all of whom liked him enough to work for what he could pay them. "They were getting an eighth of what they normally get paid." Neville shakes his head, still not quite able to believe his luck. "It was a great feeling working with them."

Suddenly "Nev" leaps up again, frantically signalling to Mark O'Toole. The pair of them creep up behind his English press officer, Suzie Rome, and chuck her in the pool too. He comes and sits back down, well pleased with himself.

"I know it's a cliché and I know it's old-fashioned and I know it's pretentious," he says, "but if you feel like doing something you should have a go. I'm not trying to change the world, I'm trying to have fun. It's pointless spending your 70 years on this earth doing something you don't want to do.

"I mean, I'm not trying to set a good example, like Howard Jones or Nik Kershaw appear to. I'm a decadent rock and roller."

Belouis sips his cocktail, spreads his limbs out in the sun and casts his eyes over all the goings-on around the pool.

"Nik or Howard might feel guilty sitting here. I don't feel guilty at all. I just wish everybody could do it."

Photo: Fran Reiter

BELOUIS SOME

The World's Best Music Sale.

Starts Friday 19 July.

The world's best music sale starts this Friday at every HMV store in the country.

With albums and cassettes starting at prices as low as 99p.

Listed below is just a small selection of this year's bargains.

You'll find hundreds more at the world's best music store.

99p

Dennis Wilson, Gary Glitter, Lamont Dozier, 10CC, Crusaders, Rufus & Chaka, Carly Simon, War, Chic.

£1.99

Billy Joel, Lou Reed, Rod Stewart, Godley & Creme, Bob Dylan, Iggy Pop, Clash, Orange Juice, Elkie Brooks, Janis Joplin, ABC, Billy Ocean, ABBA, Graham Parker, Al Stewart, Sister Sledge, Ashford & Simpson, Alice Cooper.

£2.99

Billy Idol, Rolling Stones, Visage, Prefab Sprout, Steve Miller Band, Jermaine Jackson, Earth Wind & Fire, Julian Cope, Black Sabbath.

£3.99

Marvin Gaye, Diana Ross, Nik Kershaw, U2, Grace Jones, Art of Noise, Steve Winwood, Mike Oldfield, Sex Pistols, Smiths, Depeche Mode, Aztec Camera, Scritti Politti, New Order, Joy Division, Yazoo, Cocteau Twins, Cramps.

£4.49

Police, Squeeze, Supertramp, Tina Turner, Duran Duran, Pink Floyd, Queen, Bob Marley, Dire Straits, Style Council, Deep Purple, Big Country, Roxy Music, Lloyd Cole, Alan Parsons Project, Pat Benatar, China Crisis, Alison Moyet, Wham, Sade, Simon and Garfunkel, Paul Young.

All offers subject to availability. Not all the artists mentioned are available on album and cassette.

The World's Best Music Stores.

STORES IN OXFORD STREET TROCADERO, PICCADILLY BEDFORD BIRMINGHAM BOLTON BRADFORD BRIGHTON BRISTOL CARDIFF COVENTRY DERBY EDINBURGH ENFIELD EXETER GLASGOW GLOUCESTER GUILDFORD HULL LEEDS LEICESTER LIVERPOOL LUTON MANCHESTER MIDDLESBROUGH NEWCASTLE NORWICH NOTTINGHAM OLDHAM PLYMOUTH PORTSMOUTH PRESTON SHEFFIELD SOUTHAMPTON STOCKTON SUNDERLAND SUTTON SUTTON COLDFIELD SWANSEA WOLVERHAMPTON

JUST SEVENTEEN

OUT NOW JULY 17

+ FREE

EXTRA 32 PAGE PACESETTERS PULLOUT OF POSTERS AND PROFILES:

- WHAM!
- DALEY THOMPSON
- LENNY HENRY
- AND MORE

YOUR FIRST JOB

WITHOUT A CASH CARD IT'S HARD TO GET CASH OUT AT NIGHT

If you run out of money when the banks are closed you're going to be in trouble

But, when you open an account with the Midland, and pay in your first pay cheque, you get an AutoCheque card.

It not only guarantees your cheques up to £50, it also lets you get cash from 2200 machines.

You can use it 7 days a week, 24 hours a day.

Even when the banks are closed.

Call in and see us about opening an account.

Midland
The Listening Bank
© Midland Bank p.c.

CONCERTS

A **Lisa Anthony** Production Check locally before stepping out.

The Cure: Cornwall St Austell Coliseum *(September 8)*, Poole Arts Centre *(9)*, Shepton Mallet Showering Pavilion *(10)*, London Wembley Arena *(12)*, Brighton Centre *(14)*, Manchester Apollo *(17 and 18)*, Newcastle Whitley Bay Ice Rink *(16)*, Birmingham NEC *(20)*, Leeds Queens Hall (21), Edinburgh Playhouse *(22)*

Tickets are available from all the usual outlets and relevant box offices except for Wembley Wembley tickets are available by post from C P Box Office, PO Box 1AS, London W1A 1AS Tickets are £7 25 or £6 25 (including 25p booking fee) Make cheques or postal orders payable to C.P Box Office, and enclose a stamped addressed envelope. Phew!

Mai Tai: Blackpool Bunters *(July 17)*, Peterborough Renaldos *(18)*, Luton Pink Elephant *(19)*, Plymouth Academy *(20)*, Birmingham Powerhouse *(21)*, Merthyr Tydfil Dollars Nightclub *(22)*, London Le Beat Route *(23)*.

O.M.D: Manchester Apollo *(October 31)*, Glasgow Barrowlands *(November 1)*, Edinburgh Playhouse *(2)*, Newcastle City Hall *(3)*, Oxford Apollo *(5)*, Birmingham Odeon *(6)*, Bradford St Georges Hall *(7)*, Leicester De Montfort *(8)*, Liverpool Empire *(10)*, Sheffield City Hall *(11)*, Nottingham Royal Centre *(13)*, Ipswich Gaumont *(14)*, Cornwall St Austell Coliseum *(16)*, Bristol Colston Hall *(17)*, Cardiff St David s *(18)*, Southampton Gaumont *(19)*, London Hammersmith Odeon *(21 and 22)*.

Tickets available right now from box offices

Tears For Fears: Brighton Centre (*November 9*), Birmingham Odeon (*10, 11 and 12*), London Hammersmith Odeon (*14, 15, 16, 17 and 18*)

Tickets go on sale September 6 and are available from the relevant box offices

Paul Young: Wembley Arena (*December 3 and4*), Brighton Centre (*8*), Shepton Mallet Royal Bath & West Showering Pavilion (*10*), Edinburgh Playhouse (*13 and 14*), Birmingham NEC (*17*).

Tickets for Wembley are £6.50 and £7 50 and are available from the Wembley Box Office (phone 01 902 1234), usual agents or by post from The Paul Young Box Office, PO Box 77, London SW4 9LH. There is a 30p booking fee per ticket, and cheques or postal orders should be made payable to Paul Young Box Office. You should also enclose a stamped addressed envelope and allow 3 weeks for delivery. Brighton tickets cost £7 and 6 and are available from the Box Office (phone 0273 202881) and usual agents. Tickets for Shepton Mallet are £7 50 (which includes the booking fee) and are available from the following places Bristol Birgin Records (phone 0272 290419), Bath Rival Records (0255 60945), Yeovil Acorn Records (0935 25503), Wells Pathway Records (0749 73390), Taunton Bath Place Records (0823 85057), Bridgewater Bakers Coaches (0278 422146), Plymouth Virgin Records (52 660435), Midsomer Norton Channel 5 (0761 412116), Towbridge Music Man (02214 5503) We ll give you the rest of the details the very second we get them.

STAR TEASER

LIVE AIDERS

All the names below are hidden in the diagram. They could run horizontally, vertically or diagonally. Some run backwards. But remember that the titles are all in an uninterrupted straight line whichever way they run.

B	N	D	B	I	N	S	N	I	L	L	O	C	L	I	H	P	X
R	O	R	O	B	E	R	T	P	L	A	N	T	B	B	S	S	O
Y	T	I	O	I	E	O	O	A	L	Y	S	I	O	B	A	I	V
A	P	E	M	L	U	B	U	I	R	T	A	T	R	L	N	M	A
M	A	H	W	L	Q	N	S	Q	I	N	E	D	I	A	T	P	R
S	L	S	T	Y	J	O	A	A	S	L	W	C	A	H	A	L	T
W	C	T	O	S	N	W	R	R	L	U	N	O	A	M	N	E	L
E	C	R	W	M	R	T	W	A	U	U	T	L	T	N	A	H	U
N	I	A	O	A	S	A	B	A	O	D	L	A	O	M	O	N	B
E	R	Y	T	E	I	U	E	C	H	A	N	I	T	W	O	I	T
H	E	R	R	H	A	Y	E	F	N	S	T	A	A	S	L	O	S
T	U	I	R	D	O	L	R	D	R	A	R	R	R	L	P	S	B
D	D	U	N	T	Y	M	O	R	T	O	D	E	Y	U	I	S	R
N	D	A	N	T	E	A	P	S	E	J	F	J	K	M	D	R	Y
A	P	D	S	O	T	M	R	S	O	F	O	S	P	K	P	E	A
S	N	A	T	E	M	E	P	N	O	E	N	L	R	A	I	D	N
I	A	V	S	N	W	I	E	T	L	N	E	A	U	A	O	N	A
W	L	I	Y	O	E	S	S	O	A	M	T	L	Y	F	E	E	D
E	Y	D	P	S	E	I	J	L	I	T	Y	W	S	R	T	T	A
L	D	B	L	U	R	N	L	N	U	O	I	R	I	P	B	E	M
Y	B	O	H	K	O	A	D	Y	U	A	A	O	M	N	G	R	S
E	O	W	S	T	L	S	C	N	O	E	P	E	N	N	S	P	I
U	B	I	L	A	E	M	G	S	T	U	T	I	T	S	R	E	V
H	R	E	H	T	T	P	N	H	O	J	N	O	T	L	E	R	A
K	N	A	E	C	O	Y	L	L	I	B	E	G	N	I	T	S	D

- ADAM ANT
- ALISON MOYET
- BILLY JOEL
- BILLY OCEAN
- BOB DYLAN
- BOOMTOWN RATS
- BRYAN ADAMS
- BRYAN FERRY
- CARS
- DAVID BOWIE
- DIRE STRAITS
- DURAN DURAN
- ELTON JOHN
- HALL AND OATES
- HOWARD JONES
- HUEY LEWIS AND THE NEWS
- KRIS KRISTOFFERSON
- NEIL YOUNG
- NIK KERSHAW
- PAUL SIMON
- PAUL YOUNG
- PHIL COLLINS
- POWER STATION
- PRETENDERS
- QUEEN
- ROBERT PLANT
- SANTANA
- SIMPLE MINDS
- SPANDAU BALLET
- STATUS QUO
- STING
- STYLE COUNCIL
- TEARS FOR FEARS
- TEMPTATIONS
- THOMPSON TWINS
- ULTRAVOX
- WHAM

ANSWERS ON PAGE 50

nights out

Martin Parr-Cox

DEAD OR ALIVE

LIVERPOOL

What a difference a bit of determination can make. Four years ago when Dead Or Alive played here, the Royal Court theatre was half full, so cold you could see your breath and the band had barely begun to move away from their old doomy, cavernous songs. But tonight the place is packed, the audience hot and impatient, and Pete Burns, the driving force and only remaining member from that Dead Or Alive of four years ago, is about to reap the rewards for sticking to his guns.

And here they come, threading their way through a fog of dry ice, with the biggest cheers – and *screams* even – for Mr Burns himself. Tonight Pete is wearing a voluminous patterned grey coat – later removed to reveal a rather cheeky sleeveless and backless brown striped waistcoat – and white long-johns, cut to reveal a fetching amount of bronzed calf. He utters the immortal words "hello Liverpool" and the band launch into "Cake And Eat It" from their "Youthquake" LP.

Dead Or Alive are clearly out to do justice to their material. In addition to the regular quartet, there's a musician on each side of the stage who, on closer inspection turn out to be (gasp!) RRussell Bell (guitar) and Chris Payne (violin and keyboards), refugees from the Gary Numan Experience! Then there are also two excellent girl backing vocalists and three v. smart black male singer/dancers in dinner jackets (later shed to reveal white "Youthquake" t-shirts) who very nearly steal the show with their enthusiasm and perpetual motion.

What you get from the assembled company is an hour's worth of irresistibly ace pop songs – all but one from "Youthquake" plus "What I Want", a tremendously powerful version of the old favourite "Misty Circles" and the highlight of the first LP, "Far Too Hard".

The live sound is a big improvement on the album – clearer, much more boisterous and, frankly, rather fab. There is much shameless dancing in the crowd before – can it be? Yes! Oh joy! It's "You Spin Me Round" – quite literally the best pop record ever made in the entire history of the universe – and then they disappear as they came, in a cloud of dry ice.

So was this the triumphal return of Dead Or Alive to their home city? Well, not *quite*. Perhaps intimidated by the occasion, Pete Burns himself seemed strangely inhibited when not singing – he barely uttered three lines to the audience all night and his dancing was somewhat, er, reluctant. The result was that the big show lacked a human touch and was sometimes not unlike watching a video in a disco. Granted he's never been a chatterbox on stage, but a little more warmth and spontaneity from one of pop's sharper and wittier individuals would make for a more emotionally satisfying and less functional event.

Still, this is the sort of problem usually helped by the confidence that success brings, and judging by the way Dead Or Alive are developing, they're certainly going to get plenty of that.

Ian Cranna

BRUCE SPRINGSTEEN

WEMBLEY

"Springsteen". "Bruce". "The Boss". Those words have been inescapable for months, as DJs and newspapers throughout the land have gone collectively bonkers about the man once described as "the future of rock and roll". "You have to see him perform live," those in the know would whisper mysteriously. "*Then* you'll understand."

So here I am at Wembley Stadium, surrounded by a crowd whose average age appears *well* over 25. It's like a huge rock and roll picnic – tattooed men sprawl in the blazing sunshine quaffing brown ale alongside neatly dressed couples tucking into *Marks & Spencer*'s salads and white wine. It's all very good natured, although as the sun sinks an air of expectancy builds up, and guerilla tactics become necessary in order to obtain a decent view of the stage. Down at the front conditions are so hot and cramped that a few unfortunates have already collapsed from dehydration, and harassed security men spray water over the crush for the rest of the evening to cool things down. Phew, what a scorcher!

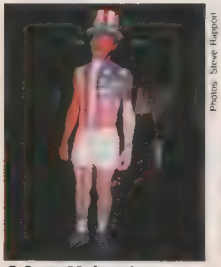
At 6.15 sharp, Bruce and The E. Street Band stroll out into the late afternoon haze. They're mere specks on the horizon, but the huge wave of sound that surges over the roaring crowd is unmistakeable. For the next four hours, 72,000 grown men and women are like putty in Bruce Springsteen's hands. He shouts at them; they shout back. He points at a section of the stadium; they go barmy. He drags a girl onstage for "Dancing In The Dark" and the women go a bit wibbly. He kisses the sax player and the *men* go a bit wibbly. He delivers sincere, home-spun monologues and an enthralled hush descends. He even asks the audience if they love him – no prizes for guessing the answer to *that* one. In between all this, he and the band play all the favourites, engage in well choreographed rock theatrics and generally 'deliver a tight set' (i.e. play extremely well). It's all good, old-fashioned showmanship, and by the time Bruce screams "I'm just a prisoner . . . of rawkanroooooll!!!!" (the customary end to his concerts) the entire stadium is punching the air, singing along, dancing and clapping.

It's certainly an emotional experience – the spectacle of 72,000 people all sharing in someone's music can't fail to be moving – but I *still* don't understand why he excites such adulation. In the midst of all that fervour, I began to feel there must be something wrong with me for being less than ecstatic, a bit like the hapless bloke I overheard on the train home: "Didn't you feel," he was asked, "as if Bruce was speaking to you alone?" "No, I didn't actually," he answered bravely. "Well," exclaimed his shocked inquisitor, "you couldn't have been listening *properly* then!"

Vici MacDonald

"You at the back there. This one's for *you*!"

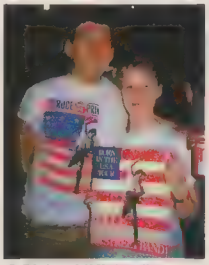
● **Michael, 33, from Guernsey and Beverley, 27, from Warwickshire.** Michael: "Me and my brother have combined the concert with a weekend's holiday – it's cost about £300 each. Beverley and I have just met – it's true love at a Springsteen concert!"



● **Gary, 32, from Los Angeles:** "This is my first concert ever – my girlfriend's the fan, but she was ill, so I came instead. It's cost me $1500, and it was worth every penny. An incredible experience!"

Photos: Steve Rapport

● **Michael, 25, from Los Angeles:** "I've come 6,000 miles to spend the 4th of July with Bruce. I planned my European holiday around this – it's the eighth time I've seen him!"



● **Richard (Michael's brother), 30, from Guernsey and Tina "about 24", from London.** Richard: "One of Bruce's songs took me back to my childhood – it was brilliant. He sings about real life, and that's why he's the boss."

● **Left to right: Nigel, 28, Brian, 29, Susan, 29, and Kevin, 31, all from Newquay.** Kevin: "We've come 300 miles today. We're dedicated fans, because we drove from Newquay to Newcastle to see Bruce's last concert – 1,000 miles in 24 hours. We *love* him."

● **Hazel MacDonald, "middle-aged", from Reigate:** "I've only got one of Bruce's albums, but I really enjoyed the concert. I couldn't see the stage too well, but that bottom's unmistakeable!"

FULL MONEY BACK GUARANTEE

PHAZE

WHOLESALE ENQUIRIES WELCOME

SEND A S.A.E. FOR OUR FULL CATALOGUE OF CLOTHING

CAPTAIN SENSIBLE GLASSES
BLACK OR MIRROR LENS
£3·50

UNISEX ALL SIZES
FIFTIES STYLE SHADES
GREAT QUALITY ONLY £5·95

WRAPAROUNDS
BLACK LENSES
£1·99

AVAILABLE IN BLACK FRAME/BLACK LENS, BLACK FRAME/MIRROR LENS OR TORTOISE SHELL/BLACK LENS

HUGE RANGE OF T-SHIRTS, SHOES, BOOTS, DRESSES, SKIRTS, TOPS, ACCESSORIES & MUCH MUCH MORE IN OUR FREE PHAZE CATALOGUE

BONDAGE TRS.
BLACK OR TARTAN
ZIPS/D-RINGS
(26-34) £15·95

PVC JEANS
TIGHT FITTING
BEST QUALITY
LEATHER FEEL
PVC ONLY
(26-34) £14·95

4 ROW SPIKE WRISTBAND
£3·50

3 ROW PYRAMID BELT
£9·95

SEE THE FULL RANGE OF STUDDED LEATHER IN OUR CATALOGUE

PHAZE, DEPT. H,
44/46 HIGH BRIDGE, NEWCASTLE UPON TYNE, NE1 6BX
Cheques etc payable to TYNEWAY TRADING Please add 70p P&P on orders up to £10 (£1 00 on orders over £10) Overseas – add 20% of order value Delivery c 7 21 days TEL (0632) 616065
PLEASE STATE YOUR SIZE & NO CASH IN THE POST - THANKS

·F·R·E·E·

DIGITAL WATCH

Slimline in white, here's a watch that's waterproof, elegant and accurate too And it's yours free when your first order as a Grattan agent is accepted

With Grattan you'll get up to 40 weeks interest free credit, £1 back for every £10 you spend and free door-step delivery with no obligation to buy But you won't have to do masses of paperwork

For your free copy of the latest Grattan Catalogue, post the coupon or phone Direct Line today

GRATTAN

DIAL-A-CATALOGUE

POST NOW. NO STAMP NEEDED.
GRATTAN, FREEPOST, BRADFORD, W. YORKSHIRE
BD99 2YE. I AM OVER 18.

MR/MRS/MS
ADDRESS
TOWN
COUNTY POSTCODE
DAYTIME TELEPHONE
HALF DIAL HOME TELEPHONE NO.
N3652

★ Photo Red Paul Rider

★ They think Live Aid is sickening
★ They reckon the Queen must feel a complete wally"
★ They want to bring down "post-war consumer capitalism"
★ They're fed up with being called "dingbats"
★ William Shaw sympathises with . . .

REDSKINS

Had any of the hundreds of journalists beavering away in Fleet Street left their typewriters and peered out of the window to the pavement below they might have noticed a couple of skinheads gabbling away twenty to the dozen. And if they'd happened to ask what the skinheads were up to down there, they might just have ended up writing a story for their paper with a headline something like: *"Chart Group In Newspaper Smear Shocker!!"*

In some people's books Fleet Street is the home of some of the finest journalism in the country: for others it's the 'Street of Shame', home of the gutter press. So what exactly are The Redskins doing here? Well, it's like this: the staunchly political band ("We're a Marxist-Leninist rock 'n' roll band") – whose opinions are pretty far to the left of Ken Livingstone, Tony Benn and even Paul Weller – have a hit single, "Bring It Down! (This Insane Thing)" that's all about the British daily press. So where better for them to tell me about the record than right here in the middle of Fleet Street?

"Bring It Down! (This Insane Thing)"? Just what *is* it that The Redskins want to "bring down"?

Chris Dean, Redskins' guitarist and singer – and occasional journalist himself – gets up on his imaginary soap box: "What do we want to bring down? Well, post-war consumer capitalism *really*, innit?" he answers in his best Alexei Sayle voice. Okey dokey. And so what is "this insane thing"?

"At its simplest," comes the answer, "it's that lie that we in Britain have never had it so good. That's what runs through all these papers . . . *The Sun, The Mirror, The Star* – there isn't any difference between them. They all say that life's wonderful and anyone who wants to change it is therefore a complete *dingbat*! 'You can succeed! You too can win a million pounds at Bingo!' As soon as people realise how crappy things are then they might want to change things."

In the video for the song, The Redskins are seen ripping up copies of tabloid newspapers – and to star in it they've got none other than lefty comedian Alexei Sayle all dolled up to look like *Daily Mirror* owner Robert Maxwell and dancing around like a gross *Spitting Image* puppet. How did Sayle get roped in to this?

"Roped in?" splutters Chris. "He wasn't roped in. That makes him sound like a whale or something . . ."

Well . . .

"He's bald." continues Chris. "What *more* could we want?"

Martin Hewes, bassist and the other half of The Redskins, answers the question a touch more seriously: "We always get accused of being 'humourless' and 'serious' and all that sort of crap – so we thought we'd get someone *funny* in the video . . ."

". . . but we got Alexei Sayle instead, ho! ho!" blurts Chris. "He's funny and that's what we needed. He was well up to it. The only thing that didn't appeal to him was that we had this idea that he could appear as a page three girl in a bikini . . ."

Chris Dean's been a member of the left-wing Socialist Worker's Party since he was fifteen, and Martin, Chris says, has been in the party "since he was born. He came out of the womb and he was stamped." Both go out to sell the party's newspaper to factory workers at horribly early hours of the morning and both spent hours on the picket lines during the miners' strike. Doesn't all this make The Redskins sound a bit *worthy?*

"I don't think anyone who approaches us finds us *worthy*," says Chris. "I think there's all sorts of people who miss out on us because they think 'Ah, loony leftist rock 'n' roll'. It sounds pretty exciting to me, but it probably sounds worse than a wet Wednesday in Cleethorpes to some people. At gigs, though, you find people are constantly surprised. They probably think 'bloody skinheads'. I'm not going to see them."

What would The Redskins say to the Queen if they chanced upon her at a garden party?

"We wouldn't be at a garden party in the first place," announces Martin.

". . . but if we were," continues Chris, "I'd say 'don't you feel a complete wally walking around waving your hand all the time?'"

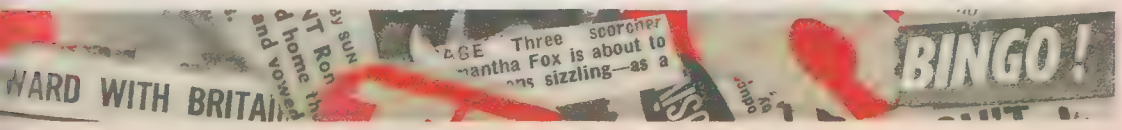
And what do you think of the 'Live Aid' project?

"Sickening!" comes Chris's angry reply. "When you see it from the inside in particular and you see all the agents scrambling to get their bands on it it's got damn all to do with high-minded ideals. It's quite revolting the way that it's worked."

Martin storms in: "It's the same companies who have donated their proceeds from Band Aid to Ethiopia that are precisely the ones who are making people in Ethiopia starve. I wouldn't particularly criticise Bob Geldof, the bloke thinks he's genuinely doing something, but basically it's charity, and charity never solved anything, and never will do. All these people who are giving donations – yeah, it does help to relieve the starvation, but in five years time, that starvation is going to be back again."

So what's your favourite colour?

"I suppose you want us to say 'red'!"



NOW • ON • RELEASE

HOLLYWOOD

CHEWING GUM

LEMON

COLA

STRAWBERRY

SPEARMINT

PEACH & APRICOT

RASPBERRY & BLACKCURRANT

Woody Holly

ONLY 10p PER PACK

6 FLAVOURS FLAVOURS

'LAZER FLAVOUR CHOICE CHEWS'

HOLLYWOOD PUTS THE FUN INTO CHEWING GUM

● HUNDREDS AND HUNDREDS OF PRIZES TO BE WON IN. . .

THE GREAT SMASH HITS BALLOON CHASE

"Truly incredible!" – a very famous person.
"Quite, quite remarkable!" – another very famous person.
"Great Scott!!" – an even more famous person.

Yes! That's just a few of the things internationally renowned spokespersons have been saying about the *Smash Hits Balloon Chase* – quite simply the most breath-taking competition in pop's exhausting history!! But what is it? How does it work? What do you win? What is the catch? All these questions and more are about to be revealed *before your very eyes*!!!

ONE HUNDRED AND SIXTY ONE YEARS IN THE MAKING!!!!!

It was egghead scientist Prof Michael Faraday who first devised a primitive rubber balloon, in 1824, for some v. important experiments on hydrogen. The following year a geezer called Thomas Hancock had the wheeze of making similar balloons for party toys. Trouble was *his* balloons kept exploding all over the place and weren't very good at floating through the air. But *now*, after years of intense research and incalculable sums of money, the *Smash Hits* boffins have got it right! Our balloons are just *fab*! They float! They soar! They dance! They sing! (*Are you absolutely sure about this? – Ed.*) Erm, yes sirreee!!

A CAST OF THOUSANDS!!!!!

Thousands of balloons and thousands of prizes! On July 20, 21, 22 and 23, a team of surprise celebrities from the giddy world of pop (plus assorted outcasts from rock's lost highway) will be releasing squillions of balloons (well, 10,000 actually) into the air at four locations around the United Kingdom. Attached to each balloon will be a card bearing details of how to win a superbly lavish bumper beezer pop hamper. . .

Imagine the scene. There you are sunning yourself in the garden, a fizzy cocktail in your hand, a tranny at your feet playing the gentle musical selections of Mr Peter Powell. A bumble bee hums by and you fall into a contented drowse. Suddenly you are awoken by a noise – *POP*! – from the rose bush. A *Smash Hits* Balloon has come to earth right in your garden! Now all you have to do is detatch the card thereon, send it off to the marked address and – bingo! – you're in with a chance of winning the dream prize of a lifetime. Easy as that! We release the balloons – *you* find 'em!!

THE CHASE IS ON!!

For the *best* chance of finding a prize-bearing balloon, you'll have to be there when they're let off. Then you can observe wind direction, balloon velocity, weather conditions etc., and then by making lots of clever scientific calculations, you might be able to work out *exactly* where the balloons are going to land. There again, you might not. But, anyway, it'll all be quite a lark so here are the times and locations:

JULY 20: Bishops Park, Fulham, London: 2pm
JULY 21: Castle Park, Bristol: 2pm
JULY 22: Piccadilly Gardens, Manchester: 2pm
JULY 23: Kelvingrove Park, Glasgow: 2pm

Don't worry if you get lost – just look in the air for the giant *Smash Hits* Blimp!

THE PRIZE IS RIGHT!!

Wham!, Frankie Goes To Hollywood, U2, Paul Young, Nik Kershaw, Spandau Ballet, Duran Duran, Style Council, Tears For Fears, Howard Jones, Depeche Mode, Culture Club – 12 different superbly lavish bumper beezer pop hampers in all, *plus* loads of runner-up prizes. They said it couldn't be done. But *we* have the pictorial evidence. . .

CONTINUED OVER ▶

▶ CONTINUED FROM PREVIOUS PAGE

THE GREAT SMASH HITS • BALLOON CHASE •

CULTURE CLUB

● White Boy 12" ● I'm Afraid Of Me 12" ● Do You Really Want To Hurt Me 12" ● Time 12" ● Church Of The Poison Mind 12" ● Karma Chameleon 12" ● It's A Miracle/Miss Me Blind 12" ● The War Song 12" ● The Medal Song 12" ● Kissing To Be Clever LP ● Colour By Numbers LP ● Waking Up With The House On Fire LP ● Waking Up With The House On Fire cassette ● Exclusive one-off compilation video ● Culture Club calendar ● Culture Club profile pack (includes 4 posters, a 36 page booklet of photos and interviews and a special limited edition game printed on record-shaped vinyl) ● Patches ● Badges
● 50 runners-up prizes of the Waking Up With The House On Fire LP

U2

● 2 double packs featuring first eight 7" singles: Out Of Control, 11 O'Clock Tick Tock, A Day Without Me, I Will Follow, Fire, Gloria, Celebration, New Year's Day ● Out of Control Irish 12" ● New Year's Day (import) 12" ● Sunday Bloody Sunday (import) 12" ● Four song live (import) 12" ● Pride 12" ● The Unforgettable Fire 12" ● The Unforgettable Fire picture disc 7" ● Boy LP ● October LP ● War LP ● Under A Blood Red Sky LP ● The Unforgettable Fire LP ● Wide Awake In America mini LP (unavailable in England — includes unreleased live recordings) ● Three posters ● Black Unforgettable Fire T-shirt ● Under A Blood Red Sky video ● U2 Portfolio book (official song book)
● 50 runners-up prizes of the Wide Awake In America mini-LP

WHAM!

(*Not all shown*) ● Young Guns (Go For It) 12" ● Wham! Rap 12" ● Bad Boys 12" ● Club Tropicana 12" ● Wake Me Up Before You Go Go 7" ● Freedom 7" ● Freedom 12" ● Careless Whisper 7" ● Careless Whisper 12" ● Everything She Wants (remix)/Last Christmas 12" ● Fantastic LP ● Make It Big LP ● Wham! — The Video ● Poster Pack (5 posters) ● Make It Big T-shirt ● Careless Whisper T-shirt ● George Michael sweatband ● Pendants ● Patches
● 50 runners-up prizes of the Make It Big LP

FRANKIE GOES TO HOLLYWOOD

(*Not all shown*) ● Relax 7" ● Relax (sex mix) 12" ● Two Tribes 7" ● Two Tribes (carnage) 12" ● The Power Of Love (in double sleeve) 7" ● The Power Of Love (in double sleeve) 12" ● The Power Of Love picture disc 12" ● Welcome To The Pleasure Dome 12" ● Welcome To The Pleasure Dome apple shaped picture disc ● Welcome To The Pleasure Dome LP ● Andre Gide socks (3 pairs) ● Sophisticated Virginia Woolf vest ● Hugo Ball T-shirt ● Jean Genet boxer shorts ● Edith Sitwell Bag for Life's Little Luxuries (duffle bag) ● Frankie tattoos (5 designs) ● Set of enamel badges ● And Suddenly There Came A Bang! (banned Frankie book) ● Large cardboard promotional cut-out for Welcome To The Pleasure Dome ● Even larger cardboard promotional cut out for Welcome To The Pleasure Dome ● Absolutely gigantic poster for Welcome To The Pleasure Dome
● 50 runners-up prizes of the Welcome To The Pleasure Dome LP

DEPECHE MODE

● New Life 12" ● Just Can't Get Enough 12" ● See You 12" ● The Meaning Of Love 12" ● Leave In Silence 12" ● Get The Balance Right 12" ● Get The Balance Right plus four live tracks (limited edition) 12" ● Everything Counts 12" ● Everything Counts plus four live tracks (limited edition) 12" ● Love In Itself 12" ● People Are People 12" ● Blasphemous Rumours plus four live tracks (limited edition) 12" ● Shake The Disease 12" ● Shake The Disease and extra tracks (limited edition) 12" ● Speak And Spell LP ● A Broken Frame LP ● Construction Time Again LP ● Some Great Reward LP ● Poster set (four individual portraits) ● Autographed tour programme (Some Great Reward tour) ● Master And Servant sweatshirt ● Everything Counts T-shirt
● 50 runners-up prizes of the Some Great Reward LP

NIK KERSHAW

(*Not all shown*) ● Wouldn't It Be Good 7" ● Wouldn't It Be Good 12" ● Dancing Girls 7" ● Dancing Girls picture disc 7" ● Dancing Girls 12" ● Human Racing 7" ● Human Racing double pack (includes game) 7" ● Human Racing picture disc 7" ● Human Racing 12" (two different versions) ● I Won't Let The Sun Go Down 7" ● I Won't Let The Sun Go Down 12" ● The Riddle 7" ● The Riddle 12" ● Wide Boy 7" ● Wide Boy 12" (with free poster) ● Human Racing LP and cassette ● The Riddle LP and cassette ● Tour programme (Human Racing tour) ● Tour programme (The Riddle tour) ● Poster pack ● Set of badges ● White T-shirt ● Red T-shirt ● 2 Grey T-shirts ● Black sweatshirt ● Grey sweatshirt ● 2 scarves ● Gigantic Riddle poster ● Totally immense Wide Boy cardboard cut out
● 50 runners-up prizes of The Riddle LP

THE PRIZES

STYLE COUNCIL

● Speak Like A Child 7" ● Money-Go-Round 12" ● A Paris EP (featuring Long Hot Summer) 12" ● A Solid Bond In Your Heart 7" ● My Ever Changin' Moods 12" ● You're The Best Thing/ Groovin' 12" ● Shout To The Top 12" ● Soul Deep (by the Council Collective) ● Walls Come Tumbling Down 12" ● Come To Milton Keynes black-and-white 7" ● Come To Milton Keynes colour sleeve 7" ● Come To Milton Keynes 12" ● Cafe Bleu LP ● Our Favourite Shop LP ● Introducing The Style Council (European release including first three singles) mini-LP ● Our Favourite Shop poster ● Stickers ● Signed photo
● 50 runners-up prizes of Come To Milton Keynes 7"

DURAN DURAN

● Planet Earth 12" ● Girls On Film 12" ● Careless Memories 12" ● My Own Way 12" ● Hungry Like The Wolf 12" ● Save A Prayer 12" ● Rio 12" ● Is There Something I Should Know 12" ● Union Of The Snake 12" ● New Moon On Monday 12" ● The Reflex 12" ● The Wild Boys 12" ● A View To A Kill white vinyl gatefold sleeve 7" ● Duran Duran LP ● Rio LP ● Seven And The Ragged Tiger LP ● Arena autographed LP ● Sing Blue Silver book ● Scarf ● Wild Boys American sweatshirt ● Sweatband ● 2 Poster packs
● 20 runners-up prizes of the white vinyl A View To A Kill gatefold 7"

TEARS FOR FEARS

● Pale Shelter 7", red vinyl 7" and blue vinyl 7" ● Pale Shelter 12" ● Change 7" ● Change (limited edition poster sleeve) 7" ● The Way You Are 7" and 12" ● Mothers Talk 7" and 12" ● Mothers Talk (clear vinyl) 7" ● Shout (with 12 page colour booklet) 7" ● Shout 10" and 12" ● Everybody Wants To Rule The World 7", 10" and 12" ● Everybody Wants To Rule The World double pack (including the Urban mix and TFF interview) 7" ● Everybody Wants To Rule The World (Urban mix) 12" ● Head Over Heels 7", 10" and 12" ● Head Over Heels clover-shaped picture disc ● The Hurting LP and cassette ● Songs From The Big Chair LP and cassette (includes 6 extra songs) ● Radio promotional Four Songs From Songs From The Big Chair 12" ● Tears For Fears Interview ● The Video Singles ● In My Mind's Eye video ● 2 T shirts ● Sweatshirt
● 50 runners-up prizes of Head Over Heels clover-shaped picture discs

PAUL YOUNG

● Wherever I Lay My Hat 7" ● Come Back And Stay 7" ● Come Back And Stay 12" ● Love Of The Common People double pack 7" ● Love Of The Common People picture disc 7" ● I'm Gonna Tear Your Playhouse Down 12" ● Everything Must Change with poster bag 7" ● Everything Must Change Christmas pack (including Paul's Christmas Message) 7" ● Everything Must Change 12" ● Tomb Of Memories 12" ● No Parlez LP ● The Secret Of Association LP ● Paul Young The Video Singles ● Five giant posters ● Paul Young clock ● White T-shirt ● Black sweatshirt ● Scarf ● Badges
● 50 runners-up prizes of Paul Young T-shirts

SPANDAU BALLET

● To Cut A Long Story Short 7" ● The Freeze 7" and 12" ● Musclebound 7" ● Glow/Musclebound 12" ● Chant No 1 7" and 12" ● Paint Me Down 7" and 12" ● She Loves Like Diamond 7" and 12" ● Instinction 7" and 12" ● Communication 7" and 12" ● Lifeline 12" ● True 12" ● Gold 7" and 12" ● Only When You Leave 7" and 12" ● I'll Fly For You 7" ● Highly Strung 7" and 12" ● Round And Round 7" ● Journeys To Glory LP ● Diamond LP ● True LP ● Parade LP ● Journeys To Glory compact disc ● Parade compact disc ● Spandau Over Britain video ● The Official Lyric Book ● Parade sweatshirt ● 3 T-shirts ● 1985 Official calender ● Poster Pack (5 posters) ● John Keeble's drumsticks! ● Steve Norman's drumsticks! ● Signed photo ● Badges
● 50 runners-up prizes of the Parade LP

HOWARD JONES

(*Not all shown*) ● New Song 12" ● What Is Love 12" ● Hide And Seek 12" ● Pearl In The Shell 12" ● Like To Get To Know You Well 12" ● Things Can Only Get Better 12" ● Look Mama 12" ● Life In One Day 12" ● Things Can Only Get Better (5 different colour sleeves) 7" ● Things Can Only Get Better picture disc 7" ● Life In One Day 7" ● Human's Lib LP ● Dream Into Action LP (autographed) ● The 12" mini-LP ● Dream Into Action T-shirt ● Dream Into Action sweatshirt ● Poster pack (5 posters) ● Large poster ● Howard Jones mug
● 50 runners-up prizes of the Life In One Day 12"

Catch a free packet of KP Skips.

FREE KP SKIPS WORTH 13p.

To the customer: Take this coupon to your KP stockist and exchange it for one FREE handy pack of KP Skips – Sweetcorn Relish flavour. OFFER CLOSES 31st October 1985.

To the retailer: This coupon will be redeemed by KP Foods Ltd at Dept 379 (NCH) Corby, Northants NN17 1NN for 13p provided it has been accepted in exchange for one FREE handy pack of KP Skips – Sweetcorn Relish flavour. This coupon must be received by 31st November 1985. 130 08167

CUT OUT THIS COUPON.

UB40 with CHRISSIE HYNDE

NEW SINGLE

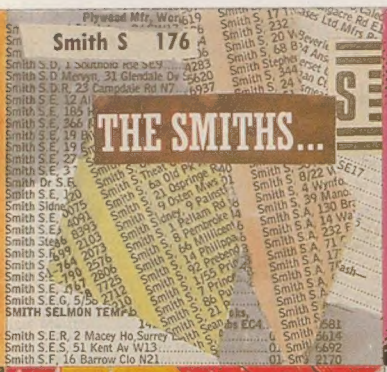
I GOT YOU BABE

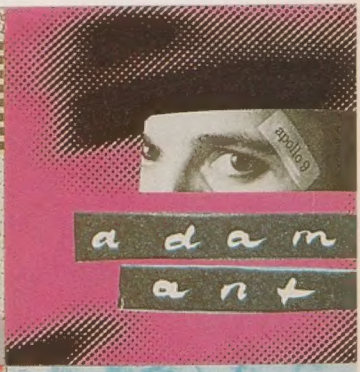
7" & 12"

DEP INTERNATIONAL

DEP 20/12

tom bailey





SMASH HITS

next issue out on

JULY 31

MUTTERINGS

Bit hot out. That kind of heat that makes all your clothes stick to your skin. Urgh! Not surprising that these pop stars are going a bit squiffo in the head. Take **Andrew Ridgeley**. Out in one of those poshie nightclubs with his mates, and the next minute he's rolling around on the floor having a bit of fisticuffs. Nothing like a few slurps of rock'n'roll mouthwash to raise the spirits, eh lads? Apparently it all started off quite harmless and jokey and then, horror of horrors, things started to get a teensy bit nasty. Noses were squashed. Heads were kicked. Rugby tackles were practised. And, as these things have a tendency to do, it all ended in tears. The 'lads' were asked to leave by a bearded bouncer. Oh dear, the shame! ● Here comes **Sean Penn** (duck!). Not content with going on about how he's marrying **Madonna** (jealous? *Mutterings?* Pah!) he's been going round biffing people from *The Sun*. In a car park in Nashville, Tennessee he attacked a reporter and photographer who approached the pair, asking questions about their "relationship". Sean took this enquiry very badly and hit one of them with a dirty big housebrick. Then he proceeded to grab the now horizontal hack's camera and beat him across the back. Then he went completely beserk and hit the other one in the eye, breaking his sunglasses, and then set about the back of his head with the brick. Sort of bloke you want to take home to your mum, really. Madonna looked a bit horrified by the whole thing and whizzed into the hotel. Penn was later charged on two counts of assault and let out on $1000 bail. **He** faces the possibility of 11 months and 29 days in jail. I'm sure she'll wait for him though (drat, drat and double drat) ● To add insult to injury, **Madonna** is currently getting sued for 4 million dollars by her ex-manager Camile Borbon. Why? Why not? ● **Robert Palmer**, now free of **The Power Station**, is working on a new theme for *Miami Vice* with **Chaka Khan** ● Top Hollywood astrologer **Frederick Davies** (who predicted **John Lennon**'s murder) reckons that **George Michael** will be the youngest ever entertainer to get an award from the Queen and that **Boy George** will get married this year ● Talking of George, it seems producer Arif Mardin (this year's **Nile Rodgers**) is polishing off the new **Culture Club** LP. There should be a single ready by September. Not only that, *Areef* (as big posers pronounce it) is working on four new songs with **David Bowie**, four for the new **George** (*Star Wars*) **Lucas** film and a soundtrack by **Phil Collins** for a new film by the bloke who did *Officer And A Gentleman*. What a busy bee ● The new **Propaganda** LP features **David Sylvian**, whose brother **Steve Jansen** played drums for their recent 'The Value Of Entertainment' performances. Along with Steve and **Derek Forbes** (ex-**Simple Minds**) they will do a proper tour in January. Meanwhile David Sylvian's second solo LP is just about ready. It'll be out soon(ish) ● Yog-features **George Michael** is in the studio with **David Cassidy** again. He's also been working on a video for "Freedom" – Wham!'s next American single, possibly their fourth number one in succession (which goes some way to explaining reports that he has made 20 million pounds – nearly one for every year of his life. Phew, cosmic and all that) ● **Bruce** "If I hear his name once more I'll scream" **Springsteen** has apparently earnt £37 million just from this tour. All that just for lurching around a stage like a gorilla for a few hours, going on about how you were "a prisoner of rock'n'roll" and making awful gravelly noises with your mouth. Bring back Bilbo Baggins, all is forgiven ● **Seiko Matsuda**, Japan's biggest pop star, recently got married. The whole event was televised live, cost 200 million yen (£640,000) and thousands of fans turned up to line the streets. Fascinating fact: she wore a dress worth 100 million yen (around £320,000). Wow, that's as much as Bruce Springsteen earns in 3 seconds ● Rumpy pumpy corner. **Paul Young** has been talking about life on the road (man) and groupies (yuk!). "When I do feel I'm missing *it* on tour I simply sort things out by getting on the phone to **Stacey** (**Stevens**, 21 year old girlfriend). My shows are physically demanding so I need a lot of sleep, far more than ordinary people. Going to bed with a woman would only make matters worse." Suppose you'd prefer a cup of tea in any case? ● **Grace Jones** has none of this trouble. She's solid gone on this 6 foot six Swedish person called Hans. Apparently, they like nothing better than going into the gym and knocking seven shades of whatnots out of each other while wrestling and kick-boxing. Takes all sorts, as they say ● **Shirlie Holliman** and **Martin Kemp** are getting engaged. About time too. He's obviously been mad on her for ages (on her last birthday he sent her flowers every hour for the whole day) and now he's got round to doing the decent thing ● And, to close, we have a piping hot story on Milton Keynes. A really happenin' place, eh? Anyway Milton Keynes Development Corporation are a mite peeved at 'ver **Style Council**'s latest waxing "Come To Milton Keynes" They claim that it paints a fairly horrible picture of the place (and quite right too). "A lot of young people here are very upset that Paul Weller could take such a cheap shot," said a spokesperson for the Corporation. The Council, it turns out, have never been to Milton Keynes and the Corporation have offered them a once in a lifetime trip round its places of interest (so that shouldn't take long, then). But the rascals just won't go. Weller now claims the song is not specifically about Milton Keynes but more "about the horrors of urban life in general". ● 'Til next time keep on keepin' on and remember to dry in between your toes. Catch ya' later . . .

Andrew plus friend in Norwegian half-haddock hold. Nasty.

Andrew now uses his mate as a doormat. After all, what are friends for?

Friend, still eating the carpet, is now used as a bean bag. Painful.

Dear oh dear! Have these boys had a drink or what?

A kindly bouncer shows them the door. Hope their mothers had a word to say about this.

Photos: Steve Fenton

FOR MOTORCYCLISTS IT'S STILL A FREE COUNTRY.

FREE WITH EVERY MOTORCYCLE. YOU.

SMASH HITS · THE STYLE COUNCIL